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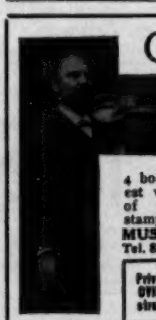
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MUSICAL COURIER

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WHOLE NO. 1888.

THREE OPERA PREMIÈRES HEARD IN ONE WEEK ON GERMAN STAGES

Works by Neitzel, Huber, and Brandt-Buys Produced Respectively at Darmstadt, Berne and Dresden—Musical Courier Representative Attends the Openings

"Three opera premières on German stages within one week is a 'war' record, which undoubtedly will be remembered in later years," says a communication from the Berlin headquarters of the *MUSICAL COURIER*. On March 31 the first performance of Otto Neitzel's new opera, "Der Richter von Kaschau" ("The Judge of Kaschau"), took place at the Grand Ducal Opera House in Darmstadt. "The première was a decided success," says the account, "the work being received with great enthusiasm both by the press and public." In this, his latest work for the stage, Neitzel has succeeded in making a most felicitous union of an ancient subject with modern music. The libretto is based on Maurus Jokai's novel, the action of which plays in the year 1350 at Kaschau, in Hungary. But Neitzel's musical setting is thoroughly modern, and in this blending of the old and new he has been most successful, according to report.

Neitzel is no novice as a writer for the operatic boards. He has, on the contrary, displayed an astonishing productivity in this direction, considering the large demands made upon his time and energies in so many different directions, for Neitzel, as is well known, is Germany's best known and most brilliant music critic. He has for years been in great demand as a pianist and as a lecturer on musical subjects, and often made as many as sixty or seventy public appearances in a season. Neitzel, furthermore, has written a guide to all the principal operas, a biography of Saint-Saëns and several other works; he has translated the texts of innumerable operas into German (for Neitzel is a remarkable linguist, who speaks and writes fluently all the modern languages, including Russian); and finally he is one of the principal and most successful pedagogues of the Rheinland. A most extraordinary and versatile man is Otto Neitzel.

As to his operas, his first one, entitled "Angela," was produced at Halle in 1887. Then followed "Dido" at Weimar in 1888; a year later "Der alte Dessauer" was brought out at Wiesbaden. The same stage also produced his "Barbarina" in 1904, and his comic-satirical opera, "Walhall in Not," was given its first performance at Bremen in 1905. So "Der Richter von Kaschau" is his sixth opera to be brought out in public.

"In 'Der Richter von Kaschau' Neitzel has chosen an interesting and dramatic subject, the contents of which are briefly as follows," says Arthur M. Abell:

"Josef Sandor, a wealthy citizen of Kaschau, has fallen in love with Katharina, a beautiful gypsy girl, whom he determines to marry. Just as they are about to wed, however, Josef is obliged to leave for the war, and during his absence the newly elected judge, Michael Dorancius, dressed up as Josef and with the help of the gypsy girl's mother, Ulrike, a corrupt and lawless creature, succeeds in seducing Katharina. Josef does not learn of this until after the wedding. When he discovers the wrong that has been done him and the girl, he challenges the judge to a duel before all the wedding guests. The judge, however, denies all guilt and calls upon the girl's mother, Ulrike, as a witness. But Ulrike is so conscience stricken that she reveals the whole plot and tells how her daughter was ruined by the unscrupulous judge. Michael is arrested and Josef is chosen judge in his place. Katharina finds, however, that she is no longer worthy to be his wife and commits suicide.

"As a composer Neitzel has strong modern inclinations and he has a high regard for Richard Strauss and his school, yet as the text of his new opera deals with a Hungarian subject he wisely realized that it was necessary to give it plenty of characteristic Hungarian coloring. Thus he opens the third act of the opera with a rousing czardas, and during various scenes throughout the three acts of the opera a piquant Hungarian flavor is in evidence. The vocal parts are written with great skill and a consummate knowledge of the limits and possibilities of the human voice. The parts for chorus are grateful and effective. There are

also some very clever ensemble numbers; a duet between two policemen is humorous and effective, and one quartet number made a strong and successful bid for popularity. The orchestra is handled throughout with characteristic skill and always with effective instrumentation."

The performance was conducted by Paul Ottenheimer. The role of the judge was sung by Robert Perkins, that of Katharina by Clementine Feistel, Josef Sandor by Josef Mann. "The enthusiasm increased from act to act and the performance ended in a veritable triumph for Neitzel. It is, according to all accounts, his most successful opera, and undoubtedly will find its way over the German stages."

"Die Schneider von Schoenau"

The day following the Neitzel première at Darmstadt the stage of the Dresden Royal Opera witnessed the initial public performance of Jan Brandt-Buys' new opera, "Die Schneider von Schoenau." This composer who comes from an old Dutch family, the members of which have been musicians ever since 1812, made an unsuccessful attempt to introduce himself to Berlin as an opera composer two seasons ago. His one act opera, "Das Glockenspiel," had no success there; it pleased somewhat better at Dresden, where it was produced shortly afterward. His new work, "Die Schneider von Schoenau," was much more successful and it promises to have a certain number of performances on the German stages. As a writer of chamber music this Dutchman has been well and favorably known for some years.

"'Die Schneider von Schoenau' is an unpretentious light opera," comments Mr. Abell, "something in the style of Leo Blech's 'Versiegelt,' as far as the score is concerned. There are also certain 'Meistersinger' reminiscences. The text is comic and effective and deals with three tailors, who are in love with a beautiful young widow, Veronika. They all woo her, each in his own droll fashion. She, however, will have none of them, but chooses one Florian, a merry and jovial fellow. Brandt-Buys makes use of the leitmotiv much in the 'Meistersinger' style. There is plenty of opportunity during the three acts for humorous characterization in the orchestra and in the handling of the voices. The composer is very clever in both capacities. Happily, he paints his orchestral colors with a light hand. There are several very effective ensemble numbers, which add greatly to the total impression. The performance was in every respect first class and the novelty met with a flattering although not overwhelming success."

"Die Schoene Belinde"

The third operatic novelty of this week was brought out at Berne, in Switzerland. The music is by Hans Huber, a German-Swiss, of Basle. The libretto is based on a Swiss fairy tale and deals with the deliverance of one bewitched by means of the love of a faithful girl, something after the manner of Senta in the "Flying Dutchman."

"The subject is not very dramatic" the critical note has it "but it is exceedingly poetic and Huber has been very successful in his music in heightening the poetic effects. His music is beautiful, melodious and euphonious, and its chief strength lies in its lyric moments. There is atmosphere to his music and although dramatic climaxes are lacking they are compensated for in a large measure by the lovely strains in the orchestra and by the effective vocal settings. In effect, however, there was a pronounced climax, which occurred in a magnificent sextet at the end of the third act. The performance was excellent. Both composer and librettist were present and they received many recalls. Scenically it was a noteworthy production."

One hears very little in America about the doings of the Municipal Opera at Berne. It is a very efficient institution where opera is given in German, possessing a very good orchestra and a very good vocal ensemble.

Huber has won success hitherto chiefly with instrumental works, of which he has written a large number, including

seven violin sonatas, sonatas and suites for piano, two piano concertos, one violin concerto, a "Boecklin" symphony a "Heroic" symphony, several serenades, three cello sonatas, two piano quintets, several works for chorus and orchestra, also numerous overtures and Lieder. He has also tried his hand before at opera, but not with much success.

N. F. M. C. Executive Board Meeting

The Executive Board meeting of the National Federation of Music Clubs was held Thursday and Friday, May 25 and 26, at the Majestic Hotel, New York City. The fourth vice-president, Mrs. George Hail, Providence, R. I., presided, in the absence of the president, Mrs. A. J. Ochauer, of Chicago. Those present were Mrs. David Allen Campbell, Chicago, director of publicity department and honorary vice-president; Mrs. Emerson H. Brush, Chicago, director of philanthropic department; Mrs. Ella May Smith, Columbus, Ohio, director of the American music department; Mrs. James O. Dickens, Mobile, Ala., library extension department; Mrs. W. D. Steele, Sedalia, Mo., course of study department; Mrs. A. C. Potter, Southampton, program exchange; and the following State presidents Mrs. John F. Lyons, Fort Worth, president for Texas; Mrs. C. C. Collins, Philadelphia, president for Pennsylvania; Mrs. R. H. Jones, Boston, president for Massachusetts; Mrs. Eugene B. Lawson, president for Oklahoma.

Reports were given from all committees and an outline of the program for the biennial to be held in Birmingham in the spring of 1917. One of the chief matters receiving attention was the organization of State federations of music clubs. The discussion of this occupied the second day of the meeting. The report of Mrs. John F. Lyons, of Texas, was given to the committee and was of great interest on account of the fact that Texas was the first State to organize a State federation of music clubs, its first meeting being held at Waco, on May 1, 2 and 3. The plan that the National Federation wishes to carry out is the organization of a State federation of music clubs in every State, these State federations then to be members of the National Federation. One of the chief objects to be attained through the State organizations will be the forming of a medium of cooperation between the clubs, the artists and managers, to the effect that more engagements at better prices may be obtained in the various States. The subjects of community and public school music also are receiving special attention.

Ellis to Give Up Opera?

At the moment of going to press, word is received by the *MUSICAL COURIER* from a New York source that Charles A. Ellis intends to give up his intention of taking an opera company on tour next fall, headed by Zenatello and Farrar, and probably will turn over his dates, if possible, to Max Rabinoff for the latter's Boston-National Opera. It is too late to obtain either confirmation or denial of the report, and the *MUSICAL COURIER* prints it merely for what it is worth. As recently as a week ago, however, Mr. Ellis still was engaging singers for minor roles in his projected "Carmen" and "Trovatore" productions.

Herbert's "Madeleine" for Chicago

Victor Herbert's opera "Madeleine" will find a place in the repertoire of the Chicago Opera Association next season and George Hamlin has been selected to sing the leading tenor role. "Madeleine" was given at the Metropolitan Opera two seasons ago and is a sprightly little work, melodious, and very characteristic and skillful in its orchestration.

Pavlowa for South America

Impresario Bracale has placed Mlle. Pavlowa under contract for a South American tour, to begin late next season (April, 1917) and extend through the summer. During the entire coming winter, Mlle. Pavlowa will be under the management of Charles Dillingham and is to appear in his productions at the Century Theatre, or the Hippodrome, New York.

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JULIA CULP'S VOCAL ART
CHARMS LOUISVILLEDutch Lieder Singer Conquers at Her First Appearance
in Kentucky Metropolis—Vecsei Heard in Piano
Recital—Music Teachers' Association's Program

Louisville, Ky., May 18, 1916.

Julia Culp, who appeared at the Strand Theatre recently under the management of Harry Marx, added another to her triumphs as a singer of Lieder. A large audience heard her, and the impression made by her superb art will not soon be forgotten. One of the most striking numbers on her program was the "Japanese Death Song," by Earle Cranston Sharpe, in which she produced a strange gray quality of tone as rare as it was interesting. S. de Lange's "Dutch Serenade" was another offering full of naive beauty, while her rendition of the old English ballad, "I've Been Roaming," was the daintiest piece of genre singing ever heard in Louisville. Besides the songs mentioned she gave Beethoven's "Cottage Maid," John A. Carpenter's "When I Bring Colored Toys," Wekerlin's "Mignonette," "Wind Song" and "The Star," by Rogers, Purcell's "Passing By," and "Come Again, Sweet Love," old English. This was Mme. Culp's first visit to Louisville, but it is the universal hope that it will not be her last.

Vecsei Enthusiastically Received

The young Hungarian pianist, Desidir Vecsei, gave a recital at the Woman's Club recently, being presented by the Louisville Conservatory of Music. He was heard by an audience that filled the hall, and it is rare that such enthusiasm has been displayed by an assembly in this city. His playing is distinguished by a rich and varied coloring, a vivid and fluent technique and a tremendous vitality. His first number was Friedmann Bach's organ concerto, arranged by August Stradal, which was given with a breadth and freedom of style that at once captivated his hearers. Following this, the Schumann "Carnaval" afforded him opportunity for a display of imaginative fancy and revealed his ability as a pictorial player of the most unusual type. His Chopin group, consisting of the B flat minor nocturne, etudes No. 11 and No. 7 from op. 10, and the A flat ballade, was, perhaps, the triumph of the evening. Without over sentimentalizing the Polish composer's work Mr. Vecsei's interpretation was of an intensely poetic quality, with a fine appreciation of the intellectual side of the music. The singing tone of the ballade was beautifully contrasted with the fragile brilliancy of the etudes, and his interpretation was invariably that of the artist.

The program concluded with the tarantella from Liszt's "Venezia e Napoli," an exhibition of dynamic dexterity that electrified the audience and aroused a perfect tempest of applause, to which Mr. Vecsei responded with the Schubert-Liszt "On Wings of Song." Louisville is fortunate in having secured this artist as a resident, as he has been engaged by the conservatory to head the piano department.

Music Teachers' Association Program

The last program meeting of the Louisville Music Teachers' Association was held on Tuesday night, May 2, in the music room of the Bach Club, by the courtesy of Mrs. J. B. Speed. The Bach Club gave a program of ensemble music, including Beethoven's first symphony, played on two pianos by Verona de Garis, Etta Rosenfelder, Anna L. Hopper and Eugenia Goldstein. Bach's concerto in C minor followed, played by Emily Dembitz and Mrs. de Garis. The "Tragische Overture," by Brahms, played by Mrs. J. B. Speed, Mrs. de Garis, Nellie Chase and Etta Rosenfelder, was one of the most interesting numbers of the evening, and the program concluded with the "Valkyries' Ride," played by Mrs. Speed, Miss Chase, Miss Rosenfelder and Mrs. de Garis.

The annual election of officers resulted in the re-election of those of the preceding year: President, Clement A. Stapleford, vice-president, Emily Davison; secretary, Sarah McConathy; treasurer, William E. Conen. The Louisville association has succeeded in organizing a State Music Teachers' Association, the first meeting having been held on Thursday afternoon in the lecture room of the First Christian Church. The officers are: President, Caroline Bourgard, Louisville; vice-president, Anna Chandler Goff, Lexington; treasurer, Mr. Lovell, Paducah; secretary, Mary Trainer, Richmond; corresponding secretary, Flora Marguerite Bertelle, Louisville. K. W. D.

Eleonora de Cisneros Sings in Winnipeg

Eleonora de Cisneros, prima donna of the Royal Opera, Madrid; La Scala, Metropolitan and Chicago Opera Companies, made a great impression upon the occasion of her recent appearance in Winnipeg.

The Winnipeg Evening Tribune writes:

One of the finest dramatic sopranos yet heard in this city gave specimens of her vocal skill in tones of such power and range that fully justify all the praise that has been lavished on Mme. Eleonora de Cisneros by critics of repute in the metropolitan cities of Europe. Of imposing presence, she commands attention. The beauty of her voice being enhanced by a geniality of style that won instant

favor, nor was that lessened when she sang Tosti's "Good Bye," and "Come Back to Erin" with other ballads in English climaxing her efforts with a delightful version of the "Habanera" from the opera "Carmen." Surely local amateur singers might learn something from listening to this great artist. Her accompanist, Mr. Niernan, is an accomplished pianist.—Winnipeg Evening Tribune.

**CLIMAX OF DENTON'S MUSIC
SEASON IS CONCERT OF
NEW YORK PHILHARMONIC**Josef Stransky, His Men and Soloists, Give Satisfaction
in Texas City—College Pianist Returns From
Tour—"Music Hours" Popular

Denton, Tex., May 22, 1916.

The New York Philharmonic Society, Josef Stransky, conductor, gave a matinee program at the College, April 29. This event was the climax of the musical season and brought forth a large crowd of music lovers. The orchestra program included the sixth symphony by Tschai-kowsky, the nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music, the "Dream Pantomime" from "Hansel and Gretel" and the second rhapsody by Liszt. The symphony was given a splendid, colorful reading. Mr. Stransky, disclosing his instinctive feeling for the finest shades of color and proportion, together with a strong dramatic sense, so that without losing a single possibility for delicate nuances, his climaxes were built up with forceful intensity which gave them immense spiritual significance. The result for us was a completely satisfactory artistic achievement. The "Midsummer Night's Dream" music and "Dream Pantomime" made a charming group played delicately and fancifully. The sadly worn rhapsody took on new beauty from rich tonal effects which are possible only with orchestra. One was glad of an opportunity to realize its magnificence and half savage splendor.

Two beautiful voices were heard in the "Lohengrin" duet, sung by Eleanor Cochran and Theo Karle.

Helen Norfleet performed with the orchestra the first movement of Schumann's concerto in A minor. Miss Norfleet's playing gave the complete sense of satisfaction one feels in hearing a perfect composition interpreted by a personality intellectually and emotionally big and artistically sympathetic.

Helen Norfleet on Tour

Helen Norfleet, director of the piano department at the College, had two weeks' leave of absence in March, during which time she played at a number of concerts in the East. In Boston she appeared at a musicale given by the Chromatic Club, and in Chicago gave a joint recital with her sister, Catharine Norfleet, violinist. Their program included the symphonic etudes by Schumann, the "Rondo Capriccioso" by Saint-Saëns, the Brahms "Capriccio" in B minor, B major nocturne by Chopin, "The Maiden's Wish" by Chopin-Liszt, first and last movements of the Spanish symphony by Lalo, the concert etude and minuet by Harold von Mickwitz, and "Irish Tune" and "Shepherds' Hey," by Percy Grainger.

Sunday Afternoon Music Hour

The seventh Sunday afternoon music hour on April 16, Palm Sunday, was devoted to Stainer's "Crucifixion," sung by the Denton Choral Club under the direction of Albert Pfaff. A large audience was present and listened with appreciation to the music, which was very creditably given and marked a step forward in the development of the club. Chorus parts showed careful training in respect to shading and climaxes, and solo parts were satisfactorily sung by Mr. Wolfsohn and Mr. Pfaff, whose excellent voice had not been heard this year at the college. Miss Lindsey at the piano gave admirable support.

The eighth Sunday afternoon music hour was given May 7 by Selma Tietze, of the piano faculty, and Margaret Ballard, teacher of public school music. Miss Tietze played with real poetry and beautiful tone the "Andante Spianato" and polonaise of Chopin, the F sharp romanza and "Prophet Bird" of Schumann and the first movement of the Grieg concerto. Miss Tietze has very fine musical instincts and a feeling for color which gave her playing depth and warmth most satisfying. The andante and romanza were replete with exquisite nuances and showed her to have artistic appreciation of high degree. The Grieg had moments of splendid brilliance and was on the whole understandingly conceived. Miss Ballard has a contralto voice of rich, dark timbre and considerable range. Her program included "There Is a Green Hill Far Away," by Gounod; "Hosanna," by Grainger; "My Heart at Thy Sweet Voice," from "Samson and Delilah"; "The Cry of Rachael," by Mary Turner Salter, and "Will o' the Wisp," by Spross. Her voice is well controlled and of a sympathetic quality which won her an enthusiastic reception. The religious solos were perhaps best done, but every number was well received and the entire program gave much pleasure. W. E. P.

Jacksonville Shows Mme. Claussen Southern Hospitality—Redpath Season Opens Well

Following the Mendelssohn Club concert in Chicago at which Mme. Claussen sang, she and Captain Claussen left immediately for Jacksonville, Fla., where her tour of 120 Chautauquas this season began.

At Jacksonville, Harry P. Harrison, general manager of the Redpath Chautauquas, met the captain and Mme. Claussen at the train, also Pierre Henrotte, concertmaster of the Chicago Grand Opera Association, and Marcel Charlier, director of French operas, who appear in concert with Mme. Claussen.

While there Mme. Claussen was taken for an auto ride about the city and to Atlantic Beach. She was entertained at tea at the home of Mrs. James W. Spratt in Ortega on the St. Johns River. During the afternoon fifty guests, members of the Ladies' Friday Night Musical Club called to meet the prima donna and together with her, spent a pleasant half hour strolling about the beautiful grounds. Among the guests was Mrs. Baldwin, a cousin of the late Lillian Nordica. The day after the concert in Jacksonville the musical club sent Mme. Claussen a beautiful bouquet of flowers just as she was leaving in her private car.

Captain, Mrs. Claussen and party are traveling over the entire Chautauqua circuit in the private car "Mayflower," the same car that President Wilson used during his recent Western Tour. A piano has been placed in this car and Mme. Claussen and associate artists practice and rehearse there. A chef has been provided and meals are served there.

The Jacksonville Times-Union in reviewing this event said: "For those who are having their first experience of a grand opera concert in a tent, it was unique and proved that a tent is a very good thing after all—and useful for almost any purpose desired. The singer and instrumentalist appearing last night were not at any disadvantage on account of having a canvass roof instead of one of wood or metal. The furthestmost auditor heard clearly and easily the smallest musical whisper of the famous singer, and lost not a note of the pianissimo passages of pianoforte or violin."

The Savannah Morning Press said that these artists did not assume that their audience was composed entirely of plebeians who had never heard anything but the "Sextet" from "Lucia." "They delivered a group of compositions which were worthy of people artistically up to the minute. Although many of the songs were in Swedish, German and French, their message as obvious from the remarkable interpretation which the eminent singer gave, and every one who heard Mme. Claussen will watch her artistic career with renewed interest.

The Redpath Chautauquas which opened in Jacksonville, April 20 are enjoying thus far the greatest season in their

history. Business conditions in the South are excellent and the Chautauquas are drawing great crowds. The Redpath Chautauquas have already appeared in the well known cities of Jacksonville, Fla., Savannah and Augusta, Ga., Charleston, S. C., Raleigh, N. C. and Columbia, S. C. in addition to a number of smaller cities. The season closes in Chicago in September, after 120 of the larger towns and cities have been visited.

Mr. Harrison's efforts to give these larger towns and cities the benefit of the greatest musical artists is meeting with the heartiest appreciation everywhere. The tour of Alice Nielsen last year, demonstrated this fact and the

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present tour of Julia Claussen is meeting with the same enthusiasm and accompanied by ovations. Mr. Harrison is today doing perhaps more to give the larger towns and many good sized cities the benefit of great music at a small price than any man in America.

Heink Heads Peace Organization

Felix Heink, the pianist and composer who will tour America next season in recitals of his own compositions, is very much interested in bringing about peace in Europe, and as a helpful means to that end, has established The Women's International Anti-War Propaganda. Prominent persons are associated with Mr. Heink in this disinterested work, into which he has thrown himself with ceaseless energy and intense devotion.

The Hammond Concert, Brooklyn

The musicale for the Kings County Historical Society, Brooklyn, was held May 17 in the assembly rooms of the society. It was a very enjoyable affair. The program consisted of: Shakespeare songs, "Who Is Sylvia" (Schubert), "O, Mistress Mine" (Barry), "Beyond Compare" (Torrence), sung by Charles F. Hammond, baritone; violin solos, "Legende" (Wieniawski), "The Bee" (Schubert), Herbert A. Corduan; Mrs. William G. Hammond sang "Faith in Spring" (Schubert), "Songs My Mother Taught Me" (Dvorak), "Floods of Spring" (Rachmaninoff), and Mrs. Hammond and Charles F. Hammond sang a Shakespeare duet, "On a Day" (Wassall). All these numbers were sung artistically, in good style, with excellent expression, and were enthusiastically received. Mr. Corduan played Kreisler's caprice, "Viennois" and "Liebesfreud" characteristically. Mrs. Hammond rendered three of her husband's compositions very beautifully, with true artistic style and effect. "Sunlight and Song" is an effervescent, bright song and its beauty was brought out in her rendition.

Mrs. Hammond sang the song, "Sleepy Lan'," with the child's vernacular, manner and expression, and "When Thou Commandest Me to Sing" very effectively, with fine expression and dramatic effect. Mrs. Hammond has a beautiful mezzo-soprano voice, with excellent placement of tone and good range, which she uses well and without forcing the voice. Her presence is very pleasing and her singing arouses enthusiasm. Mr. Hammond is to be congratulated upon having so delightful a singer and interpreter associated with him in the production of his songs. Mr. Hammond is well known as an organist, pianist and composer. His songs show deep thought, originality and of treatment in both voice and accompaniment.

Mr. Hammond played a piano selection, "Pres de la mer" (Arensky), with good interpretation and impeccable technique.

Mr. Hammond's brother sang a group of his songs, "I Love My Jean," "Cloud Shadows" and "Ballad of the Bony Fiddler." All are characteristic songs and were rendered artistically, portraying the varied styles. "O, That We Two Were Maying" (E. Nevin) and barcarolle from "Tales of Hoffmann" were rendered by Mrs. Hammond and Charles Hammond, with violin obligato by Mr. Corduan, and were repeated by request.

The members of the Historical Society are mostly from the old aristocratic families of Flatbush. The audience was a large and enthusiastic one and appreciated the program so much as to insist upon an encore to each number given.

Mr. and Mrs. Hammond leave next week for Watch Hill, R. I., where they remain until September.

FRED A. GRANT.



Claussen and party in her private car Mayflower, in which President Wilson made his recent Western tour.



The Friday Night Musical Club, of Jacksonville, Fla., reception to Mme. Claussen.



From left to right: Captain Claussen, Mme. Julia Claussen, Harry P. Harrison, president and general manager Redpath Chautauquas; Marcel Charlier, conductor-pianist; Pierre Henrotte, concertmaster Chicago Grand Opera Company, violinist, on tour with Mme. Claussen.

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NATIONAL THEATRE, HAVANA, CUBA.

MUSIC IN HAVANA

Pupils Arrange Complimentary Concert for Their Teacher

Havana, Cuba, May 24, 1916.

Musical activities in Havana have gone further into the summer this year than ever before. The usual public appearances of advanced pupils of the different musical schools have begun and the most notable has been a concert organized in honor of Amelia Yzquierdo, Countess de Lewenhaupt, by the pupils of her Academy of Singing, which was held at the National Theatre.

Countess de Lewenhaupt, a Cuban by birth, studied in Paris under Duvernoy and Lhéris, and in Milan with Rossi and Cottone. After successful appearances on the Continent in both opera and concert, she returned to Havana and opened a school of singing for women exclusively, which has been largely patronized by the social element of the city.

The program comprised a Norwegian suite for orchestra by Schytte; the trio of "Carmen," sung by Misses Titi and Emma Escobar and Rosario Duenas; three piano solos by Ernesto Lecuona. "Kamennoi-Ostrow," Rubinstein; polonaise, op. 52, Chopin; rhapsodie No. 12 Liszt, and part of the second act of "Madame Butterfly," sung by Maria del Carmen Vinent as Cio-Cio-San and Elisa Lecuona as Suzuki.

This proved to be the great attraction of the evening, inasmuch as extreme care was given to the most minute details of scenery and stage setting. Miss Vinent is the star pupil of the academy, and possesses a beautiful lyric soprano voice of extraordinary range and brilliancy. She displayed natural talent for the operatic stage and sang her exacting numbers with ease and confidence.

Other numbers on the program were "Le Roussignolet" of Viardot and a ballade from "Preciosa," Weber, which were sung with style and good taste by Mme. de Lewenhaupt. FRANCISCO ACOSTA.

Sergei Klubansky's Pupils Secure Engagements

Betsy Lane Shepherd sang with success in a concert with Paul Althouse, in Binghamton, N. Y. The daily papers spoke highly of her artistic singing. She also appeared in a concert in West Point, N. Y.

Leilah Neilson gave a recital before the choral society in Hagerstown, Md., which called forth praise.

Florence McDonough was engaged to sing, May 19, before the musical club in Middletown, N. Y., and May 21, at Bedford Park Presbyterian Church; her beautiful contralto voice was heard to advantage. She is to be the soloist at the Central Christian Church, New York City.

Emilie Henning was the assisting artist at the musicale given by Frances Pelton-Jones at Hotel Endicott, and met with favor.

Charlotte Hamilton has been re-engaged as soloist at the Central Presbyterian Church, Montclair, N. J.

Zona Maie Griswold sang the solo part in Gounod's "Gallia," given at the Bronx Y. M. C. A., May 26. She

is also engaged as soloist at the Central Church in New York.

Louise Davidson appeared in a joint recital with Claire Rivers, pianist, at the Educational Alliance, New York, on May 17, and sang charmingly.

Alvin Gillett has been re-engaged as soloist and director of the Central Christian Church, New York, and will give a recital June 7, at the West Side Y. M. C. A., New York.

Helen Weiller gave her first song recital at Chickering Hall, New York, May 23, assisted by Claire Rivers, pianist. Miss Weiller has an unusually big and well rounded contralto voice for so small a person. It is equally beautiful in all registers, and she uses it with considerable art and understanding.

One noticed marked progress in her singing since hearing her last; she has gained in poise, and with continued study and experience should develop into an artist of first rank. She presented an interesting program in French, German, English, and her rendition met with well deserved applause from the audience.

Claire Rivers was a very able accompanist, and played several solos successfully.

Morgan Kingston's Samson Wins Ann Arbor Acclaim

"Samson and Delilah," given at the last concert of the recent Ann Arbor, Mich., Festival, with Margarete Matzenauer, Pasquale Amato and Morgan Kingston in the roles of Delilah, the High Priest and Samson, was a feast of good things for that city.

In its review of the concert, in speaking of the love scene, the Ann Arbor Times News had the following to say of Morgan Kingston:

The well known aria, "My Heart at Thy Dear Voice," popular as it is, was only an incident in the program of the scene in which Mr. Kingston was so effective in his struggle to escape the enchantress. The repetition of the line, "Delilah! Delilah! I love thee," was one of the most dramatic touches in the opera, and seemed indeed rung from the tortured soul. Mr. Kingston interpreted the role of Samson with an earnestness that never faltered, and his domination of the last act was as complete as was Mme. Matzenauer's of the second.

Coming Dates for Blanche Goode

Blanche Goode, the pianist who is head of the piano department at Smith College, Northampton, Mass., played May 29, at one of the Conventions of the National Federation of Women's Clubs at Hotel Majestic.

Dates already arranged for Miss Goode in the coming season by her manager Walter Anderson are January 24, 1917, a recital at the Ziegfeld Theatre, Chicago, and on February 14, when she will appear with the New York Philharmonic Orchestra.

TWO KORNGOLD PREMIERES IN MUNICH

Short Operas by Famous Vienna Lad Produced in Bavarian Capital

On March 28 the Munich Royal Opera House held the premieres of two short operas by Erich Wolfgang Korngold, the youthful Vienna composer. "Violanta," a tragic opera, is written on a libretto by Hans Mueller and deals with a passionate story of love and revenge. "The music to this is written entirely on modern lines," says the *MUSICAL COURIER* report, "showing the extraordinary command of instrumentation and modern technical means of this precocious youth. But it also reveals his lack of original melodic invention and deep feeling."

The same commentator writes: "Korngold is more direct, and therefore perhaps more successful in his second opera, a musical comedy entitled 'Der Ring des Polykrates.' The text of this opera is taken from a comedy of the same name by Heinz Teweke. In this short work the composer enters into the light, humorous spirit of the text. The music is more flowing and rich in original rhythmic and harmonic effects, and at times Korngold shows real feeling for and appropriation of comedy. Naturally the young composer was overwhelmed with applause."

Ornstein and Knabe-Ampico in Concert

[From the Musical Courier Extra.]

Before a large audience which contained many musical people, and even such leaders in the world of international music as Godowsky and Gabrilowitsch, a recital of high musical quality was given in the Hotel Biltmore Music Room, New York, on Thursday of this week, by Leo Ornstein and the Knabe-Ampico. The beautiful and spacious music room was filled to overflowing with a highly enthusiastic crowd. After a clever and unconventional introduction by Frank Harris, the first three sections of the music program were played by Ornstein in person on a Knabe concert grand. They comprised several of the great masterpieces of musical literature, as well as a number of Mr. Ornstein's compositions, all of which were played with great fire and emotional content. The fourth and last section was devoted to the Knabe-Ampico. The lights were turned low and the instrument, an upright player, proceeded to render with wonderful virtuosity several of the same pieces performed by Ornstein a few moments before, as recorded for the instrument by himself. The only sign that a human hand had anything to do with this part of the performance appeared when Mr. Stoddard, the inventor of the Ampico line of reproducing instruments, adjusted the rolls. He was given a round of cheers after the performance. It is not exaggerating a bit to say that the audience was amazed and delighted at the artistic and sympathetic rendering of Ornstein's playing by the Knabe-Ampico.

Alois Trnka Presents Talented Pupil

Gerald Reidy, a talented pupil of Alois Trnka, the well known concert violinist, and head of the violin department of the New York German Conservatory of Music (Hein and Fraemke, directors), gave a recital on Thursday afternoon, May 25, in the Wanamaker Auditorium, New York. The young artist played Beethoven's C minor sonata, op. 30, No. 2; Introduction and "Rondo Capriccio," Saint-Saëns; variations on a Corelli theme. Tartini-Kreisler; "Ave Maria," Schubert-Wilhelmj; "Tambourin-Chinois"; Kreisler and Bazzini's "Le Ronde des Lutins."

Mr. Reidy possesses an abundance of technic, a pure and sweet tone, and plays with fire and dash. It was evident that his training was thorough, and under the continued guidance of Alois Trnka, with whom he has studied for more than five years, a brilliant future may be predicted for this young man.

Alexander Russell assisted with three organ numbers: "Prelude to the Deluge," Saint-Saëns; "Evening Song," Shelley; and concert prelude by A. W. Kramer.

Edward S. Breck accompanied Mr. Reidy.

Marcella Craft Wins Fresh Success

Marcella Craft made her first appearance with the Minneapolis Symphony Orchestra on May 17, when she was the soloist at the Cedar Rapids (Ia.) Festival. The following notice is from the Republican of May 18:

MISS CRAFT CHARMS.

Following the symphony came a new figure, a singer known only by reputation to this public, Marcella Craft. One can sit lazily in a chair when Miss Craft sings. Both voice and manner are charged with purpose and intention; one is listening to a primal force through the medium of a voice. Not a tone, not a shade of a tone is wasted, every nuance, even every facial expression, contributes to the fashioning of an artistic conception that bears the impress of a great singer. Miss Craft is a great dramatic singer. One is tempted to think she lives only for one thing, her art. Her two contributions, the aria from Wagner's "Die Feen" and Margaret's

mad scene from Boito's "Mefistofele," were big, were made dominant with a wealth of tone and all the resources of the dramatic singer. Two encores were demanded, the Bach-Gounod "Ave Maria" and "The Last Rose of Summer."

Becker Reception to Shakespeare

Mr. and Mrs. Thilo Becker gave a delightful reception to William Shakespeare and a large number of invited guests at their beautiful home on Alvarado street, Los Angeles, Cal., on the evening of May 12. A musical program was rendered by Mr. and Mrs. Becker, who played



NOTABLES IN LONDON.

The above photo was taken at the residence of Sir Herbert Thompson in London. Sir Herbert is standing at back. Shakespeare and Becker are standing in front, Becker at the right.

the César Franck sonata; Mme. Thorner, who was heard in a number of songs, and Axel Simonsen, the well known cellist, who offered a rare treat by playing melodies from Wolf-Ferrari's "Jewels."

Louis Aschenfelder Gives Interesting Pupils' Recital

Louis Aschenfelder gave his sixth pupils' recital of the season at the Aschenfelder studios, 114 West Seventy-second street, New York, the evening of May 22. The program proved to be one of the most novel that Mr. Aschenfelder has offered thus far.

One of the most interesting participants was Adele Schutte, who, while only a child of eleven years, displayed a well developed mezzo-soprano voice of considerable power and quality. She sang some fairy and children songs in an artistic manner.

Songs by Tchaikowsky, Cui and Karganoff were given in the original Russian by Frances Rothenberg. They showed her full contralto range to advantage and in the "Serenade" ("Don Juan") (Karganoff) she sang with fine appreciation of its rhythmic values.

Sara Goldman, a very young pianist, played Mozart's "Fantasia" and "Witches' Dance" (MacDowell) in a musical way. She possesses fluent technic and much talent.

The program closed with a group of songs sung by Charlotte Hartley, coloratura soprano. Her voice is of delightful timbre, capable of the finest nuance, and she sustains the longest phrase with remarkable ease. This was especially evident in her singing of "The Sea" (Grant-Schaefer) and "I Know a Lovely Garden" (D'Hardelot).

Mildred Dilling Plays at Delmonico's

Mildred Dilling, harpist, appeared on a program, "Down in Dixie," at Delmonico's, New York, Wednesday afternoon, May 24. The program was given under distinguished patronage and to a good sized interested audience.

Miss Dilling's adaptability to the gentle music of the

harp, its dulcet tones, whether in sweeping arpeggios, tinkling runs or graceful turns, is becoming increasingly familiar to a wide public.

Old melodies, "Believe Me if All Those Endearing Young Charms" and "The Last Rose of Summer," first won for the fair player sincere applause and flowers. Her second group divulged delightful variety of style in "Chanson de Guillot," Martin (XIV Century, Marot), "A Song of the Boatmen of the Volga" (Russian folksong, arranged by H. Cady), "Arabesque" (Debussy) and "Les Frelets" (Hasselmans).

Others participating in the same program were Louise Alice Williams, reader; Charles M. Harding, basso, and Harry M. Gilbert, pianist.

Miss Dilling's accompaniment to Mr. Harding's "Massa in de Cold, Cold Ground," proved very effective.

Frances Ingram Announcements

Frances Ingram, contralto, made her second appearance of the season in Detroit, as soloist at the Children's Choral concert of the Music Festival Association series and scored significantly in her singing of the aria "Voce Donna" from "La Gioconda." Miss Ingram has been re-engaged for a recital in that city next season. She has also been re-engaged by the Chicago Opera Association and the season of 1916-17 promises to be the busiest of her career. Recitals are already booked for many of the larger cities, including Buffalo, Cleveland, Detroit, Grand Rapids, St. Louis.

Miss Ingram will give her first New York recital at Aeolian Hall, November 6, and one in Boston shortly after that date. The contralto had hoped to give the months of July and August to rest and study, but several engagements offered have interfered with this plan, among them being the Bay Shore Chautauqua, Houston, July 3 to 8, a series of concerts at the Oklahoma Normal School, the week of July 10, and the International Rotary Convention at Cincinnati the week of July 16. A series of appearances with orchestra is also being considered for August.

Following is an appreciation of Miss Ingram by Charles Farwell Edson, the California composer:

FRANCES INGRAM.

Who gave to you that loving woman-sense,
That masculine, compelling urge to do,
To dare and reckon not the price to pay
Too great if you accomplish what you seek.
The tenderness and woe of womankind
Sleeps in your eyes to waken, God knows when!
You sound the depths of life with cosmic plumb
Then breathe your soul out in the things you found.
Wide as the winds your way lies, fair and free;
Far up the heights your star will shine supreme
For you have knowledge, with humility,
That wondrous blend God gave his chosen ones.
The patient hills should teach you how to wait;
The deserts vast, your inner loneliness.
—Charles Farwell Edson, May 15, 1916.

A New Italian Opera

On April 23, at the Teatro Pergola, in Florence, Italy, a new opera in one act, four scenes, "Meraldhena," was produced, the music by Felix Genesio di Gerra, the book by Anton Menotti Buga. The opera was applauded heartily and there were four calls at the close for authors and artists. "The Rassegna Melodrammatica" of Milan says of it: "The subject is sympathetic and poetic, and has been very well handled by the librettists. As to the music it cannot be said on the whole that it is very organic or that inspiration abounds. There are, however, pages that prove the competence of the composer in treatment of orchestra and voices. There were certain special effects and colorings that proved the composer to have considerable talent. The principal artists were Gina de Martini, soprano, Cuneo, tenor, Barbaro, mezzo-soprano, and Lusardi, baritone.

Frank Cardona Heard in a Violin Solo at Waldorf-Astoria Hotel

On Sunday evening, May 21, a delightful concert was given at the Waldorf-Astoria, New York, under the supervision of Max Knecht, musical director, before a large and appreciative audience. Mr. Knecht has made a reputation for himself already as a musician and conductor.

Frank Cardona was the solo violinist and played "Danse Espagnole," by Granados-Kreisler; "Danse Tzigane," by Nachez, in an artistic manner, which the audience greatly appreciated, and although an encore was demanded he did not respond.

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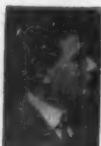
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**ORGANISTS' GUILD HOLDS
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Central New York Chapter Presents Varied Program—
Crouse Chorus Sings Hadley Cantata—McCormack at Oswego—Adelaide Fischer
With Salon Musicale

2725 Midland Avenue,
Syracuse, N. Y., May 15, 1916.
The Central New York Chapter, American Guild of Organists, held a public service in St. Paul's Church on Tuesday evening which was well attended by organists of nearby cities. An anthem from Gounod's "Gallia" was given by the vested choir of the church under the leadership of George K. Van Deusen, organist. The soloists of the evening were Mr. Van Deusen and Harry L. Vibbard, organist of the First Methodist Church. The numbers rendered were "Cantilene" (Widor), "Magnificat" in E flat (Parker), "Nunc Dimittis" in E flat (West), "Pastorale" (Tombelle), "Hallelujah Chorus" (Handel), "Prayer" (Dubois), and toccata (Fleuret).

Ladies' Chorus Gives "The Golden Prince"

On Wednesday evening, May 3, the ladies' chorus of the College of Fine Arts gave a program at Crouse College under the direction of Dr. William Berwald. They presented the cantata "The Golden Prince" (Hadley), and also the cantata "The Death of Joan of Arc" (Bombers). Other numbers were "The Slave's Dream" (Matthew), "Song of the Rhinemaidens" (Götterdämmerung) (Wagner), the chorus being assisted by Marjorie Almy, soprano, Paul Bickler, baritone, George Millert, tenor, Helen Riddell and Agnes Allchin, sopranos, Leora McClesney, alto, and Louise Boedtker, soprano. The choral work was excellently done and the soloists were also very satisfactory.

Special Cars Carry Syracusans to Hear McCormack

A large number of Syracuse people went to Oswego to hear John McCormack, the Irish tenor. Special cars carried them from this city. Enthusiastic praise was accorded the artist of the evening and a crowded house showed the esteem in which he is held as a singer.

Paderewski Recital

A recital was given in the Empire Theatre by Ignace Paderewski. He played the Beethoven sonata, op. 53; the Schubert impromptu, op. 142; Liszt's sonata in B minor, four Chopin numbers which included his ballade in F major, impromptu in F sharp major, mazurka in C major, and polonaise in F sharp minor; his final numbers were two of Rubinstein, the etude in C major and the valse caprice.

Adelaide Fischer With Salon Musical Club

An interesting program was given at the closing meeting of the Salon Musical Club, at the home of Mr. and Mrs. Horace S. Wilkinson, on Friday evening, by Adelaide Fischer, of New York and Raymond S. Wilson, pianist, of this city. Miss Fischer's program included a group of old songs: "Estelle," "Paris est au Roi" (Weckerlin), "Phillis Has Such Charming Graces," and "Polly Willis." Her German group comprised "Röselein, Röselein" (Schumann), "An der Linden" (Jensen), "Die Lotus Blume" (Franz), and "Ständchen" (Brahms). Her French group included "Petites Roses" (Cesek), "Première Danse" (Massenet), "L'Oiseau Bleu" (Dalcroze), and "A Toi" (Bemberg). The last group of English songs included "The Robin Sings in the Apple Tree" (MacDowell), "Pierrot" (Rubner), "I Came With a Song" (La Forge), "Pat" (Seiler), "Red, Red Roses" (Cottent). Professor Wilson played "Sonette de Petrarca" No. 104, and "La Campanella" (Liszt). The program was arranged by Laura van Kuran. Both Miss Fischer and Mr. Wilson gave an excellent account of themselves and their work was highly enjoyed by their hearers.

Weper's Orchestral Sunday Evening Program

Weper's orchestra in its Sunday evening recital at the Onondaga, April 30, gave the march from "La Korrigane" (Widor), a selection from "Carmen" (Bizet), the intermezzo, "A Basket of Roses" (Albers), "Prayer" (Wolf-Ferrari), "Dance of the Camorristi," from "The Jewels of the Madonna," and the overture from "Rienzi" (Wagner). Albert Pellaton, the baritone, sang "Love's Sorrow" (Shelley), and "O Tu Palermo" (Verdi).

A Pianist of Marked Ability

On Thursday evening, April 13, Lois Brown, the pianist, played in Appollo Hall. Miss Brown has filled a large number of concert engagements the past season and her work has shown her to be possessed of great ability as a pianist.

Fine Arts Students Commended

On the same evening Louise Boedtker, Grace French, and Paul Bickler, from the Fine Arts department of the University, where they are advanced students, gave a recital at the First Methodist Church. Mr. Bickler

offered three groups of songs, Schumann, Schubert, Woodman, and Homer being among the composers offered; Miss Boedtker was heard in one German group by Brahms and Schubert and an English group which included "The Spirit Flower" (Campbell-Tipton), "Lullaby" (Cyril Scott), and "Summertime" (Ward-Stephens). Miss French was heard in a group of piano numbers, her first offering being "To the Sea" (MacDowell), "Hark, Hark! the Lark" (Schubert-Liszt), and "German Dance" (Beethoven-Seiss); her second group, three Chopin numbers. The work of the three artists was very good and they received many commendations from the audience.

Mrs. Burnet Entertains Salon Musical

Mrs. Moses Burnet entertained the members of the Salon Musical Club, at her home in the Leavenworth, recently, where a program, arranged by Laura van Kuran, of the College of Fine Arts and prominent as a soprano in local musical circles, was given. The plan of the meeting was to study the chief numbers to be given at the Music Festival. Shakespearean songs were rendered by Pauline Baumer, Francis Humphrey, and Edith Frost. Brahms' symphony No. 2 in D major was given by Josephine Westfall, the air "Viens Amour," from "Samson and Deliah," was given by Mrs. Gail Porter, and an aria from "Madame Butterfly," by Mrs. Thomas Digmun. Other numbers were "The Grey Wolf" and "Her Face," by H. T. Burleigh, sung by Mrs. S. C. Annable, "Deh viem non Tardar" (Mozart), given by Mrs. William Cornell Blanding, and three numbers from Hugo Wolf, "Fussreise," "Gesangs Weyla," and "Rattenfänger," given by Francis Humphrey. The program proved a very interesting one.

Casler-Clark-Vibbard Recital

Courtenay Casler, baritone; Maud Clark, harpist, and Harry L. Vibbard, accompanist, gave a recital at the First Methodist Church. Mr. Casler's offerings were "Honor and Arms" (Handel), "Koenig's Gebet" (Wagner), "Herbst" (Halle), and "Die Allmacht" (Schubert). Following these a group of Old English songs including a "Rondelay" (Lidgely), "Sigh No More, Ladies" (Fisher), "Where'er You Walk" (Handel), and, for the last group, "Gypsy Songs" (Dvorak), "American Indian Songs" (Cadman), and the "Toreador Song" from "Carmen." He was in excellent voice and his numbers proved his sterling worth as an artist. Miss Clark and Professor Vibbard were heard in a number of harp and organ duets, both playing with great beauty of tone and sympathy of interpretation.

Recitals

Alfred Cowell Goodwin delighted his audience at Crouse College Hall with a Schumann program at his second recital Wednesday night, April 12.

Beatrice E. Tibbits, with Madeline Courts, accompanist, gave a recital at the First Methodist Church, her numbers being from the modern school. The recital was for the benefit of the Bellevue Methodist Church building fund.

Courboin a Much Desired Accompanist

Charles M. Courboin, organist of the First Baptist Church, again acted as piano accompanist at the Music Festival. He was one of the accompanists at a recital given in Odd Fellows' Temple. Others who took part in this recital were Carl Ensign, pianist, who was heard in the suite in D minor (D'Albert), "Consolation" (Liszt), and two movements of the Schumann sonata in F sharp minor; Maude Clark, the harpist; and Daisy Connell, coloratura soprano, who gave "Ah fors e Lui" from "La Traviata." Mr. Ensign played with dignity and authority and Miss Clark's work was, as always, polished and musicianly. Miss Connell was heard to great advantage in her aria, her middle tones being clear and sweet and the upper tones pure and full. Readings and duets appeared also on the program.

Young Harpist Illustrates for Lectures

Claudia Race, the seven year old child harpist of this city, has just returned from giving a series of recitals on the Irish harp in Canada and Western New York. While in Buffalo she met Lady Aberdeen, a native of Ireland, who was much pleased with the young artist's playing. Claudia has been invited to play her harp before President Wilson; she played last fall in the Sunday Tabernacle before 15,000 persons, and has played in the Syracuse high schools under the direction of Isa Maud Isen, who gives a lecture on the development of music with illustrations on the harp by little Miss Race. S. B. E.

Harry E. Waterhouse Sings at Washington, Pa.

Harry E. Waterhouse, who is one of Pittsburgh's popular baritones, sang with the Current Events Club, of Washington, Pa., on Monday evening, May 8. Possessing a well trained voice of rich quality, Mr. Waterhouse's singing invariably delights his audience. This occasion was no exception, and he sang several groups of songs in an artistic manner which won for him the appreciative applause of the audience.

IRMA SEYDEL FIDDLES WAY INTO BALTIMORE FAVOR

Boston Violinist With Women's Philharmonic Is Enjoyed—Local Soloists Earn Honor in Two Concerts—Kathleen Howard Pleases Greatly

Baltimore, Md., May 10, 1916.

The Women's Philharmonic Chorus, directed by Joseph Pache, gave a concert Monday night in which five well sung numbers served as an effective background to the beautiful solo work of charming little Irma Seydel, the Boston violinist, and of Cora Barker Janney, contralto.

Miss Seydel played the Mendelssohn E minor concerto magnificently. Her technic seems flawless, her tone surprisingly large and very rich. Her second group opened with the lovely Bach air on the G string, which she played with the utmost smoothness and dignity, followed by Kreisler's Vienna "Popular Song" and the "Liebesfreud"; after which, needless to say, the little artist was so vigorously applauded that she reappeared with her violin and played a lovely appealing "Berceuse" by Gustav Strube, who, by the way, was one of her early teachers.

Mrs. Janney, whose beautiful voice is often heard here in concert and oratorio, did some very fine work, the finish of her singing being noticeable in Debussy's "Beau Soir" especially. The Debussy "Romance," Lalo's "L'Esclave" and "Ariette," by Vidal, completed the first group. The second group was of two songs by Burleigh, of which the first, "The Gray Wolf," gave the singer an opportunity for fine dramatic work and displayed the wide range of her voice.

Mrs. Walter Billingslea, who has a soprano voice of pleasing quality, was heard to advantage in Bizet's "Agnus Dei," in which she sang the solo part while Miss Seydel played the obligato.

Masonic Grand Lodge Choir Concert

The Masonic Grand Lodge choir, which is famous among Masonic organizations throughout the State, gave its first public concert last Thursday before a well filled house. Kathleen Howard, contralto; Merrill Hopkinson and W. G. Horn, baritone, were the soloists.

Miss Howard's beautiful voice and fine style made her number most enjoyable. Her singing of Strauss' "Ich trage meine Minne" was particularly beautiful and effective, and her rich tones and the grief she expressed in "Nur wer die Sehnsucht kennt" made it stand out as a work of art. She was less happy in her interpretation of "Drink to Me Only With Thine Eyes," which is evidently not quite her type of song. Again, she was at her best in Mohring's "Supplication," which she sang with the choir.

Dr. Hopkinson and Mr. Horn sang Handel's "The Lord Is a Man of War" in fine spirited style, the two rich voices blending well. They received quite an ovation and finally repeated the last half of the number.

The choir, directed by Hobart Smock, presented a fine example of balance in the four parts. The ensemble tone is excellent in quality, and the singers, who are all soloists in various churches, sink their individualities for the good of the whole, the result being a beautifully blended tone.

D. L. FRANKLIN.

Utah's Governor Eulogizes McClellan

In commenting on the installation of the enlarged organ at the Mormon Tabernacle in Salt Lake City, the Salt Lake Telegram of May 13, 1916, wrote as follows: "Splendid as this great instrument is, it would not be more than a monument to enterprise if it were not in worthy hands. None but a master could draw from it the magic melody it is capable of producing. Luckily Salt Lake has the honor of owning not only the premier organ of America, but also the recognized master at the keys. John J. McClellan has stirred the souls of more humans with his art perhaps than has any other American organist. Wherever there are cultured people who travel the fame of the Tabernacle organ and McClellan has become established. And with the enlarged organ that fame is sure to grow rapidly. Professor McClellan has two very worthy assistants in Mr. Kimball and Mr. Cannon, who have also done their share toward making visitors long remember Salt Lake as a city of superb music. But there are greater triumphs undoubtedly ahead."

A brilliant audience assembled at the opening recital given by Professor McClellan on the new organ. The Deseret Evening News of May 13, 1916, reports that the

enthusiasm of the audience over Professor McClellan's solos was such as to demolish the "no encore" rule. The News concludes: "It was a night of triumph for Professor McClellan, and one he doubtless will treasure long in his memory."

"It was an occasion of high elation for the Tabernacle organist, John J. McClellan," says the Herald-Republican of May 13, 1916, "who was still fresh in spirit and enthusiasm after two solid hours at the manual. The organist conjured the mechanical accessories under his hands into a stupendous symphony orchestra."

An evening or two before the mammoth new organ at the American Theatre had its formal dedication. An address was made by Governor Spry and Professor McClellan played some solos before an audience of 3,500, including State, county and city officials; Mayor Ferry, of Salt Lake City; members of the city and county commission; President Joseph F. Smith, and other Mormon Church authorities, and many prominent musicians of the city. In his speech Governor Spry said, among other things: "In behalf of the people of Salt Lake and of Utah, I accept this organ, and turn it over to the man who knows best of all how to use it, our talented friend, John J. McClellan." The performances of Professor McClellan were received with unstinted enthusiasm.

STELLA PRENDERGAST-WREN SINGS

Waco, Artist Wins Demonstrative Approval at New York Philharmonic Concert

At the recent Waco, Texas, concert of the New York Philharmonic Society, one of the features was the appearance of Stella Prendergast-Wren, wife of Judge J. G. Wren. She surprised even her warmest local admirers



STELLA PRENDERGAST-WREN,
A Leading Texas Singer.

with the success she achieved at this, her initial effort with orchestra. "Her performance," says the Waco Morning News of May 4, "demonstrated that the faith in her had in no way been misplaced. Her spirited singing of the aria 'Ernani involami,' from 'Ernani,' proved her to be an artist from whom greater things will be heard in the future. Her voice was equal to every demand, and she was forced to respond to a demonstrative encore, this being the difficult 'Lo, Here the Gentle Lark.' Demonstrative encore hardly covers the situation, however, for musical Waco realized the full beauty of Mrs. Wren's singing, and while the applause continued for several long minutes, flowers in profusion were thrust upon the smiling and triumphant performer."

The Waco Times-Herald remarks that "Mrs. Wren fulfilled all expectations with her lovely soprano voice, warm, full of color and expressive of her strong personality."

James E. Devoe, the Detroit manager, was in Waco when Mrs. Wren sang, and engaged her on the spot for several concert appearances later on.

MOUNT VERNON, OHIO, IS HAPPY OVER RECENT FESTIVAL

"Samson and Delilah" Given—New York Singers Provide Artistic Support—Great Credit to Local Business Man for Choral Success

Mount Vernon, Ohio, May 15, 1916.

The fourth May festival of the Mt. Vernon Festival Association was held in the Presbyterian Church at Mt. Vernon, Ohio, Tuesday, Wednesday and Thursday evenings, May 9, 10 and 11.

On the evening of the 9th "Samson and Delilah" was given by the Festival chorus under the direction of William M. Coup and with the assistance, as soloists, of Elsa Lyon, Paul Althouse and Robert Maitland, of New York, Ralph McCall, of Columbus, Ohio, and Lawrence Sperry, of Mt. Vernon. On May 10 a miscellaneous concert was given by the chorus, with Estelle Harris, of New York, as soloist; and on May 11 the children's chorus of 300 under the direction of R. A. Chubb gave Paul Bliss' "The Three Springs" and several shorter numbers; Margaret Berry-Miller, of Columbus, Ohio, and Gertrude Fleming, of Mt. Vernon, being the soloists.

The festival was in every way a delightful and artistic success. Heretofore, the association has always given, as its chief work, an oratorio, "The Messiah," "The Redemption," "Elijah" and "The Creation" having been rendered in successive years. The change, this spring, to the operatic was such a happy one that the directors are already considering giving "Faust" or "Lucia" next May with a larger chorus and more important artists.

All of the out of town soloists gave to the association their best efforts, and nearly all complete satisfaction. As Samson Althouse was in excellent voice, and demonstrated that his growing popularity at the Metropolitan Opera House is fully deserved. His voice is a rich and beautiful organ, with flexibility, range and much dramatic power. Althouse, moreover, made himself persona grata with the local association by the enthusiasm with which he entered into its plans and the assistance he rendered in various ways.

Robert Maitland also gave great satisfaction. Maitland is a man of unusual cultivation and of uncommon musical intelligence. He sang, moreover, the part of the High Priest in "Samson" brilliantly, with enthusiasm, finish and fine interpretative effect; and the latter quality was also a notable feature of the work of Elsa Lyon, of New York, in the role of Delilah. Miss Lyon, not in the best voice in her earlier numbers, sang her later scenes with the High Priest and Samson with most excellent effect.

On the second evening, in the miscellaneous concert, Estelle Harris had a great and deserved success. Miss Harris has practically all the qualifications for artistic and popular achievements: voice, presence, intelligence and personal charm. She knows, too, the extremely difficult art of how to make a program. Miss Harris is one of the singers Mt. Vernon will like to hear again.

The Festival chorus of 125 voices, under the direction of William M. Coup, revealed new and considerably greater powers.

Mr. Coup is a Mt. Vernon business man, the head of the Northwestern Elevator and Mill Company, who for the past four years has devoted untiring energy and ability, extraordinary in one not a professional in building up the musical taste of this community. That he has succeeded far beyond his own, or the expectations of any one else, is a high tribute not only to himself, and the material he had to work with, but to the deep sense of musical appreciation which exists, though unhappily not often discovered, in the smaller cities of the Central States. A wholly dispassionate observer can but be impressed with the far reaching results of such efforts as this, if carried on year after year, with the intelligence and devotion which Mr. Coup has, in such large measure, displayed.

One notable and tangible result of Mr. Coup's efforts has been the formation of a chorus of 300 children, chosen from the pupils of the public schools. This chorus, which has been under the immediate supervision of R. A. Chubb, of the department of music in the schools, has attained some excellent qualities, and their concert on the third night of the festival was both interesting and stimulating. As an example of the development of musical interest, and as a feeder for the maturer efforts of the association, it is full of splendid possibilities.

In a word, the last May festival revealed a much higher standard of artistic endeavor, and a much larger measure of genuine accomplishment than ever before. H.

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ANN ARBOR'S TWENTY-THIRD ANNUAL SPRING MUSIC FESTIVAL IS FILLED WITH RICH FARE

How John McCormack Kept His Engagement—Constellation of First Magnitude Stars, Chicago Symphony Orchestra, Fine Chorus, and Remarkable Singing by Public School Children Constitute an Attraction That Arouses Enthusiasm of Large Audiences at Series of Concerts in Hill Auditorium

BY A MUSICAL COURIER STAFF CORRESPONDENT

Prologue

Ann Arbor, Mich., May 21, 1916.

While John McCormack, the Irish tenor, his equal-to-any-emergency manager, Charles L. Wagner, and a fainting chauffeur battled with bad roads and other difficulties between Detroit and Ann Arbor Friday evening, 5,000 impatient devotees of the tenor's art received periodical bulletins from said manager via Albert Stanley, chief festival director, that come what may the idol of the American



CHARLES A. SINK,
Manager of Ann Arbor Festival.

public would materialize and give of the best of his art notwithstanding unavoidable difficulties. Applause greeted the speaker at regular intervals. Frederick Stock and the Chicago Symphony Orchestra continued the program, and shortly before ten o'clock, cheered to the echo, John McCormack entered and sang as well as if he had spent the two hours in his dressing room.

Going back to see the secretary of the association, Charles A. Sink, a MUSICAL COURIER staff correspondent, inquired, "What do you think? Will Mr. McCormack sing tonight?" "Sure," replied the smiling gentleman optimistically. "How do you know he can get here?" was the next question. "Why, Charles Wagner told me he'd have him here, and you know that man is like the promoter you hear about in the show, 'Give him the ships and he'll furnish the ocean.' Oh, yes, he'll be here." And he came.

The Opening Night

With a constellation of stars of the first magnitude supplementing the music feast offered by the Chicago Symphony Orchestra, under the personal direction of Frederick Stock, the twenty-third annual spring music festival of the University of Michigan duplicated, if not surpassed, former triumphs. Albert A. Stanley, director of the University School of Music here and board member of the May festivals since their inception, presented one of the finest college choruses of 300 voices in America, thus adding a beauty and worth of consideration.

Hill Auditorium, an elegant edifice seating more than 5,000 persons, was brilliant with the beauty of the occasion and housed within its accommodating walls more than 1,000 in excess of its seating capacity, including 300 standing and many seated on the stage. Musicians from Indiana, Illinois, Iowa and every city and town in Michigan were present, while the McCormack evening was sold out solid two weeks in advance.

Hundreds of Michigan University students attended in a body, and a bit of breezy local color after a particular evening performance was the chorus singing of numerous college songs.

That the opening concert should be of fitting importance and dignity, the Chicago Symphony Orchestra, under the personal direction of Frederick Stock and Frieda Hempel, soprano of the Metropolitan Opera Company, were offered in concert Wednesday evening. Mr. Stock, ever the master hand at program building, chose to begin the evening with "Le Carnaval Romain" (Berlioz).

Weeks of travel, hard rehearsing and concert giving has impaired neither the ability of the organization nor the quality of the men's playing. The same notable balance, wonderful ensemble, usual precision of attack were there.

The Beethoven A minor symphony called for unbounded enthusiasm, while the Goldmark "Wedding March" and Swedish rhapsody (Alfven) were directed with Mr. Stock's consummate skill.

Frieda Hempel need have no fears of her popularity here. Her success, like the applause of the auditors, was one beautiful, well rounded crescendo. In the exquisite Mozart aria, "Il re pastore," her art was supreme, and Miss Hempel disclosed a tone, pure and of wondrous beauty. The aria from "Rigoletto" proved her versatility and remarkable technic; in the "Mad Scene" ("Lucia") the singer's dramatic power enabled one to visualize the stage setting of the opera.

Encore after encore told eloquently of the pleasure of a cultivated audience and Miss Hempel responded with numerous English songs. A lovely picture was this prima donna in her Lucile gown of pale blue and old lace, fashioned with hoops after the style of grandmother's days.

A veritable garden of roses was the floral offering to Miss Hempel from the city.

Albert A. Stanley at the Baton

What is termed a symphonic poem in three parts for solos, orchestra chorus and organ is the Bossi "Paradise Lost," a real gem from the pen of that ultra-modern Italian composer. The work impresses with its dignity and numerous fine melodic beauties.

The Ann Arbor Choral Union accomplished work possessing finesse, which fact may be attributed to the assiduous labor and far reaching knowledge of the director, Albert Stanley. His control of the orchestra and chorus, with but one rehearsal, was more than could be anticipated.

Canceling her engagement on account of illness, Florence Hinkle, the popular American soprano, left a place for Mabel Garrison, a young artist, desirable from every angle. "Eve," as Miss Garrison, sang it—despite a slight cold and indisposition—was a revelation in tonal beauty. The audience instantly recognized her ability and appreciated it accordingly. She has exceptional individuality and fine intelligence, musically speaking. Sophie Braslau, a contralto with good range, pleased likewise.

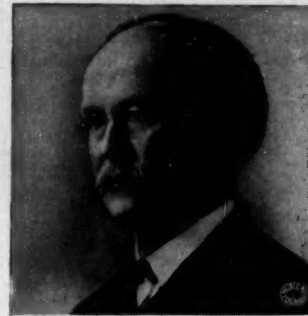
Reinald Werrenrath, the splendid baritone, held the honor place for his wonderful quality of voice and vivid interpretative powers.

Gustav Holmquist, of Chicago, and a basso of renown, sang "Moloch" with superiority and received marked recognition. Earl V. Moore, a local organist, who is classed among the best exponents of his instrument, showed decided understanding and fine technic in reading his score with orchestra.

Remarkable Public School Children

Following the theory that the spirit knows neither season nor time, and realizing that "Christmas music" is as

beautiful in May as in December, Albert Stanley chose to set forth for the delectation of festival goers Pierné's "The Children of Bethlehem." An unsurpassed charm always is the freshness of children's voices and the spontaneity with which they deliver their work. Ann Arbor unquestionably possesses hundreds of musical children who are receiving superior training and experience at these festivals each succeeding year. This cantata is particularly suited to young voices.



ALBERT A. STANLEY,
Conductor Ann Arbor Festival.

"The Star" was well interpreted by Mabel Garrison, in lieu of Miss Hinkle. Here again this singer pleased mightily, with her well schooled organ, and her varied experience enabled her to meet a successful close despite the cold from which she was suffering. Her best solo was the "Virgin's Lullaby."

Faculty Members Soloists

When the director permitted local talent to assume the roles completing the cast he showed discretion, for the young singers in each instance were capable and talented persons with fine voices.

Two of these soloists were faculty members of the University School of Music, Grace Johnson, as Jeannette, and Maude Kleyne (of the same faculty) as Nicholas. Both were artistically and vocally well equipped and sang their scores with good diction and excellent enunciation and rare musical sense.

Doris Marvin, Horace Davis, Chase Sykes and Robert Deiterle, as well as the Narrator, Richard Hollister, proved themselves capable. A proficiency seldom found in amateurs was everywhere evident in the chorus, the children and soloists of Ann Arbor.

John McCormack and Chicago Symphony Orchestra

Frederick Stock and his organization of men, all masters of their art, gave the finest of their series of programs possibly on "McCormack Night." Mr. Stock's audiences never forget the ravishing beauty and absolute intonation of the brasses balanced against the liquid quality of the woodwinds and the thrilling wonder of the violins.

Such admirable vigor and clear phrasing are seldom heard. However, admittedly, all virtues of the organization are born of the power of the conductor's mind, and Mr. Stock directs as if playing an individual instrument, of which obviously he is thoroughly conversant.

Orchestra Trio Given Ovation

The Beethoven "Fidelio" overture opened the evening; immediately following, instead of the Handel "Deeper and Deeper Still" came in quick succession all orchestral numbers, as John McCormack was delayed. The wonderful number in its electric effects was the Dohnanyi suite, op. 10, in all movements. "The Roranza," a trio of much beauty was played by Harry Weisbach, concertmaster; Bruno Steindel, cellist, and Franz Esser, viola, received an ovation and was repeated. The first violinist's tone is noticeable for its alluring charm; at once it is delicate and



HILL AUDITORIUM, WHERE THE FESTIVAL CONCERTS WERE GIVEN.

Left to right: Reinald Werrenrath, Morgan Kingston, Harry Weisbach, Pasquale Amato and Frederick Stock after rehearsal.

Left to right: Frederick Stock, Gustav Holmquist, Frederick Wessels, President Kelsey of Michigan University.

Left to right: Morgan Kingston, Margarete Matzenauer, Pasquale Amato, and Reinald Werrenrath. The splendid quartet in "Samson and Delilah," caught leaving Hill Auditorium after rehearsal.



Frederick Stock (left) and Pasquale Amato engaged in conversation.

effective. Mr. Weisbach is an artist of uncommon ability and native musical gifts.

After experiencing much anxiety for the welfare of John McCormack, whose drive from Detroit proved well nigh disastrous, the audience finally was thrilled by the announcement of the tenor's arrival, and that he would sing his originally planned program. A Handel number as before mentioned, the "Salve Dimore" from "Faust," and songs from Schubert, Schumann, Rachmaninoff and Liszt were infused with his oldtime charm and abandon and moreover unique color of voice. The audience was spellbound for more than an hour. Encore upon encore rewarded the people with finally "I Hear You Calling Me," sung as only McCormack can sing it.

Metropolitan Stars in "Samson and Delilah"

Saturday evening closed the musical week of the year for Ann Arbor, and complete satisfaction possessed the hearts of all concerned, most of all a thoroughly happy audience.

Mme. Matzenauer's Delilah reaches the zenith of art; as this great voice gives a marvelous rendition of the favorite aria, "My Heart at Thy Sweet Voice," the people feel that applause is even profane. Never before has this city heard finer interpretation of the role combined with such marvelous tonal quality. Pasquale Amato was another giant of the vocal realm who came to appear at this festival. His reading of the high priest score proved every claim of the great operatic baritone, and instantly reached the hearts and minds of the audience. Morgan Kingston, English tenor, appeared to advantage, singing the score of Samson with authority. Reinald Werrenrath did the dou-

SNAPSHOTS AT ANN ARBOR FESTIVAL.

ble role of Abimelech and the old Hebrew with his usual skill.

Again on the final night, the university chorus and Ann Arbor Choral Union were permitted to shine by their own light, not reflected, for the fine work accomplished in this opera. Mr. Stanley, too, again came in for his usual recognition which was most graciously accorded him.

Thus a dignified and magnificent "Finis" was written at the close of what may be designated as a musical event of worth and one shedding glory upon its setting.

Notes

Who should be called the "world's best baby," was encountered en route to Ann Arbor in the personage of Joseph Harrison. Now "personage" is used advisedly, for any five months' old child who can happily and peacefully travel a half day without emitting a woeful wail, but who, on the contrary, lies down in dignity with Daddy's hat for his sole amusement, is a "personage." "Daddy's hat," in this instance, covers the responsible head of the Redpath Bureau's general manager, Harry Harrison.

Jeanne Boyd, my erstwhile traveling companion, was so charmed with the musical cooings of this refreshing exponent of the nursery that she vows her first lullaby shall find for theme those beautiful notes.

Joseph disembarked at Battle Creek, much to our regret.
FRANCES BOWSER.



Harry Weisbach and Samuel Gardner, concertmaster and first violin of Chicago Symphony Orchestra, in front of Hill Auditorium.

OTTILIE SCHILLIG VOCAL RECITAL

Von Ende School of Music Hears Dramatic Soprano—Annual Concert June 5

Ottilie Schillig, the soprano, artist-pupil of Adrienne Remenyi-von Ende, gave a song recital at the New York school headquarters, May 25, singing this program of modern songs in English, German and French: "La Procession" (Franck), "La vie Anterieure," "Chanson Triste" (Duparc), "Hymne au Soleil" (by request) (Georges), "Soir Paen" (flute obligato by Ernest de Blasi) (Hue), "Aimee Moi," "Ballade du-Desespere" (Bemberg), Paul Leyssac, reader; James Liebling, violoncello; Lucille Collette, violin; "Hallelujah" (by request) (Hummel), "Liebeslied," "Die Lorelei," "Die Meerfee" (Schumann), "Dank des Paria" (Wolfe), "Mittelalterliche Venus hymne" (D'Albert), "Requiem" (Homer), "Floods of Spring" (Rachmaninoff), "Allah" (Kramer), "Summertime" (Ward Stephens),

The large parlors were well filled by an enthusiastic audience; indeed, this audience was very enthusiastic many times during the evening, showing discrimination as to the "high lights" of the program. Miss Schillig has a powerful, expressive voice, of dramatic texture, so that the program was naturally made up of songs of dramatic import. She sang Georges' "Hymn to the Sun" in French, with fine breadth, and Hummel's "Hallelujah" was full of ardor and triumphant Christian sentiment. The Schuman songs, of course more familiar to the audience, were duly appreciated and applauded.

Paul Leyssac, reader, James Liebling, cellist, and Lucille Collette, violinist, assisted the singer in Bemberg's "Bal-

lade du Desespere," the audience giving this close attention. Meta Schumann played the piano accompaniments.

A children's matinee took place May 27.

The annual concert of The von Ende School of Music will be held Monday evening, June 5, at the Waldorf-Astoria Hotel, New York. A splendid program has been arranged, and those interested can obtain cards of admission by applying at the school, 44 West Eighty-fifth street, New York.

Emma Loeffler Engaged

The matrimonial engagement of Emma Loeffler, the soprano, is announced. Not long ago she was in Pittsburgh, at the opening of the new Masonic Hall, where she met the well known banker, Charles Frank Zaruba. What followed may be imagined from the announcement that she is to marry him soon. Miss Loeffler studied in Germany and France, sang with the Manhattan Opera Company of New York, and was a vocal teacher at the New York College of Music, Hein and Fraemcke, directors. Mr. Zaruba has banking interests in Pittsburgh and Clarksburg, Pa.

Henri de Martini Gives Delightful Program at Vanderbilt Hotel

On Wednesday evening, May 24, Henri de Martini, musical director at the Vanderbilt Hotel, New York, gave an interesting and varied program before a large and appreciative audience. Some of the selections rendered with taste were from "Pagliacci" (Leoncavallo) and from "Samson and Delilah" (Saint-Saens).

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NEW YORK PHILHARMONIC

THRILLS NEW ORLEANS

Crescent City Gives Warm Welcome to Conductor, Players and Soloists—"Elijah" a Meritorious Performance—Recitals and Shakespearean Events

New Orleans, La., May 12, 1916.

The New York Philharmonic Orchestra gave a splendid concert at the Athenaeum on May 8, and made a profound impression. Despite the lateness of the season the audience was of goodly proportions and manifested its approval of the fine organization by enthusiastic applause. Josef Stransky's readings were dignified and scholarly. His methods are simple and direct and his personality is very ingratiating. One of the most enjoyable numbers of the evening's offerings was the temperamental performance of the "Tannhäuser" overture, given as a final encore. Eleanor Cochran's clear soprano voice was heard in the "Prayer" from "Tosca" and "Dich Theure Halle" from "Tannhäuser." She was rewarded with generous applause. Royal Dadmun, who had previously sung here in oratorio, gave the "Evening Star" from "Tannhäuser" and on aria from Handel's "Scipio" as an encore, both of which were well received. The concert was under the local management of D. B. Fischer.

"Elijah" Sung to Large Audience

Leon Ryder Maxwell presented Mendelssohn's "Elijah" to a large audience at the Tulane Theatre. The chorus, consisting of 150 persons, did highly meritorious work under Mr. Maxwell's exacting baton and reflected great credit upon that painstaking and energetic conductor. Marguerite Leeds, soprano; Elizabeth Wood, contralto; Temple Black, tenor, and Vivian Gosnell, baritone, were the soloists and acquitted themselves well.

Mme. Wehrmann-Schaffner in Recital

The recital of Eugenie Wehrmann-Schaffner attracted a large audience to the Grunewald Convention Hall. Mme. Schaffner frequently displayed her pianistic talent in the past, but it is doubtful whether she ever played as delightfully as on this recent occasion. Her performance of the "Appassionata" sonata won for her a deserved ovation. Others of her selections were Bach's concerto "Italian" (allegro moderato), Chopin's etudes, op. 10, No. 7, and op. 25, No. 7, berceuse and scherzo, B flat minor, Schumann's toccata, Moszkowski's etude, op. 72, No. 1, and "Chanson de Bohème," Fauré's romance "Sans Parole" and Debussy's "En Bateau." Mrs. Schaffner scored an emphatic success.

Boston Violinist in Recital

Alexander Blackman, a young Bostonian, was heard in recital at the residence of Mrs. H. M. Feild, formerly of Boston but now a resident of this city. Mr. Blackman played a difficult and varied program in an artistic manner, charming his listeners by the accuracy of his technic, the purity of his intonation and the intelligence and warmth that pervaded his interpretations. This gifted and well equipped young man of twenty years is a pupil of Eugene Greenberg, of Boston.

Shakespearean Music at the Tulane Theatre

At a Shakespearean tercentenary celebration, held at the Tulane Theatre, the musical part of the program was provided by Eugenie Wehrmann-Schaffner, pianist; Lucille Lafaye Taylor, soprano; Henry Wehrmann, violinist, and Otto Finck, cellist. Mr. Wehrmann and Mme. Wehrmann-Schaffner played dances from Saint-Saëns' "Henry VIII," Mrs. Taylor sang the waltz song from Gounod's "Romeo and Juliette" and Schubert's "Hark, Hark, the Lark," and Mme. Wehrmann-Schaffner and Messrs. Wehrmann and Finck played a trio, nocturne from Mendelssohn's "Midsummer Night's Dream." All won deserved plaudits.

Notes

Mrs. E. O. Trahan, soprano, a pupil of Lena Little, gave a recital, at which she presented a very interesting program. She was at her best in Rimsky-Korsakoff's "Chanson Indoue" and Leoncavallo's "Mimi Pinson," both of which were delivered with much charm. Mary V. Moloney accompanied in her usual fine style.

René Lacoste, baritone, sang at the "Passion" play recently held at the French Opera House, and was heartily applauded.

HARRY BRUNSWICK LOEB.

Christine Miller Honored by Pittsburgh Club

Christine Miller, contralto, has been elected to an honorary membership in the Tuesday Musical Club of Pittsburgh, of which organization she is an active member. Similar honors have come to her from two other women's clubs, the Schubert of St. Paul, Minn., and the Thursday Musical of Minneapolis. Although her home is in Pitts-

burgh, this contralto is of national fame which knows no particular city or State.

She will close the most successful season of her career about June 1. On May 27 she was soloist in the B minor Mass, which was given at the Bach Festival, Bethlehem, Pa. Following this appearance Miss Miller was booked for a recital at Miss Cowles' School for Girls at Hollidaysburg, Pa.

Eleanor Hazzard Peacock's Appearances

Eleanor Hazzard Peacock's manager, M. H. Hanson, reports that the Detroit soprano is very busy. Among her most recent recital engagements are those for the Woman's Club at Springfield, Ill.; the Sorosis Club, Sturgis, Mich.; the Fortnightly Club, Coldwater, Mich., and the Franklin School series at Buffalo, N. Y. Mrs. Peacock was the soloist of the Music Teachers' Federation concert at Detroit and at the Lansing May festival.

Almost every appearance brings re-engagements in due course. Some of Mrs. Peacock's recent notices are appended:

A number of Buffalonians were privileged to hear yesterday afternoon, at the Franklin School, a recital of songs given by Eleanor Hazzard Peacock, soprano, whose home is in Detroit. She has not been heard in public in this city, but her reputation has not been unknown to some of the musicians, who have read many flattering notices of her singing in other cities.

Mrs. Peacock is the possessor of a voice of clarity and sweetness, and has a remarkable, flawless enunciation. She sang a charming song by Minetti, Hullah's familiar "Three Fishers," two Shakespeare songs and a lovely old English song, "The Flowers of the Valley."

Mrs. Peacock sang it in a style wholly in keeping with the quaintness and charm of the songs, and won an outburst of spontaneous and hearty applause. The singer is fortunate in having with her a very sympathetic and able accompanist.—Buffalo (N. Y.) Express, April 29, 1916.

Sorosis may well be proud of their work in bringing Mrs. Peacock here last night. A filled auditorium greeted the singer as she stepped onto the platform and with her first song captivated the audience.

In so many cases of the prominent soloists enunciation is sacrificed to tone, but this is not the case with Mrs. Peacock, for every word was very plainly spoken. The audience last night was made up of those who are interested in music in only a general way, but it is safe to say that their interest in good, really good, music, was greatly increased by the recital, for the simple little children's songs were received as enthusiastically as the arias and after each group an encore was insisted upon and Mrs. Peacock graciously responded.—Sturgis (N. Y.) Times-Democrat, April 25, 1916.

Eleanor Hazzard Peacock came, saw and conquered in the splendid concert which she gave at the Methodist Church last Monday evening. Her rich soprano voice and vivid personality took hold of a capacity audience that crowded the church auditorium and held it captivated during the entire recital.

Especially compelling is Mrs. Peacock's gift of interpretation of character parts and melodies. Her group of child songs, particularly the lullaby and the boy's top song, demonstrated a genius for fine interpretation that would be hard to beat.

The program was admirably blended from French, German and English composers, offering every possibility for the exhibition of the singer's skill. Possibly the song that delighted the audience most was Cadman's well known classic, "From the Land of the Sky Blue Water," which was so vigorously applauded that it was repeated. Puccini's weird song from "Madame Butterfly," "One Fine Day," concluded the program and was the most pretentious number rendered.—The Sturgis (N. Y.) Journal, April 25, 1916.

Mrs. Peacock is an American singer who has devoted much time and serious study to her art in various art centers of Europe and also in her native country. As a result of her training, combined with a very unusual breadth of musical interests, Mrs. Peacock has a great deal to offer in her programs that is overlooked or deliberately neglected by the majority of singers chiefly on account of the small scope that comprises the world of most workers in this art.

Mrs. Peacock has been richly gifted by Nature as to vocal endowment and she has undoubtedly feeling for the mood of a song that is the heritage only of the born singer. Mrs. Peacock rightly believes that understanding must precede true pleasure in music, and to this end she introduced each number yesterday with a translation of the text and a characterization of the style of the song. In this way the beautiful songs by Brahms, Hugo Wolf, etc., were as open to the hearers as the songs in English, which Mrs. Peacock gives with exceptional diction.—Buffalo (N. Y.) Evening News, April 29, 1916.

Grace Kerns One of the Springfield Festival Favorites

Grace Kerns, soprano, who recently was engaged to appear as soloist in the performance of "Elijah" to be given next season by the New York Oratorio Society, sang the same work at the music festival held in Springfield, Mass., May 4, 5 and 6. In this work, which was given the first night of the festival, she was associated with Alma Beck, contralto; Evan Williams, tenor, and Marion Green, basso cantante.

"Miss Kerns' singing of the difficult part of the youth was admirable, and in the second part she achieved a decided success in 'Hear Ye, Israel,'" was the statement made in the Springfield Republican regarding her singing of this work. "Grace Kerns, soprano," declared the Springfield Union, "brought to the part of 'Hear Ye, Israel' a wealth of crystal-clear vocalization and a resonant, skillful reading of the glowing lines of the narrative. She possesses the ability to make even a commonplace phrase (of which there are indeed few in the 'Elijah') thrill with sometimes indefinable but always potent power."

HOW I CAME TO WRITE

"ALABAMA"

By Albert Spalding

In reply to many requests which come to him nearly every day from all parts of the country as to what inspired him to write such a quaint, delightful plantation melody as "Alabama" and give it such a simple American name, Albert Spalding has contributed this article:

"In Copenhagen, about two years ago, I had been lunching with a musical friend, a Dane. His name was Haakon Schmedes. Our talk had been largely about music, and in particular the value of folksongs. After lunch he played to me some very eloquent Scandinavian melodies, which are so singularly expressive of the beautiful country which gave them birth. Schmedes then asked me what I had been writing lately, to which I replied: 'Very little; but while we are at it, let me play to you a theme which has been running in my head for some time.' This was the melody which afterward came to take shape as the song and dance published under the name of 'Alabama.' Schmedes was so enthusiastic and insistent that I develop this tune without delay, that I set to work immediately, and under the stimulation of a conviction that this melody, while not a folksong, but evolved from an original theme, was yet something quite expressive of our own country, only a few days were required to complete the piece. This is in reply to your question as to what prompted me to write 'Alabama.'

"And now to express my views which you ask of me concerning the influence which the songs of our Southern soil, especially the lilting syncopation commonly known as 'ragtime,' exercises more and more on the art of music. I find it necessary to define, first of all, the attitude of the composer toward any sensation, which, taking root in his mind and heart, develops into an artistic creation. This sensation comes, as a rule, subconsciously, and lives as a comparative stranger in one of the memory's many cells, enjoying perhaps for a considerable length of time a complete repose, borne of neglect or indifference to its subsequent possibilities.

"Then all at once, when you would have thought it quite forgotten it springs to life as if refreshed by a long winter's sleep, it's awakening caused by the merest incident, the sight of a picture, the sound of a thrush in early Spring, a word, a laugh, and it comes to knock at your door, and says: 'Listen to my voice, I am your friend and have been near your heart this many a day,' and you hear a melody or part of one. It scarcely matters whether it is one bar or ten bars in length. This then is your theme. And you drop everything else to get it on paper before it has had a chance to change its mind and slip away. I think that no one who has loved and studied music has been without such stimulation from time to time, but the reception of such a visitor differs according to the culture of one's expressive talent. This theme is like a flowered plant which has been set before your door in the bulb, and which needs water and tender care. The rarer the flower the greater must be the attention bestowed on it, and it can either blossom to a thing of beauty and joy, or wither from neglect or maltreatment.

"Folksongs are the backbone of a country's music, because they are the simplest and sincerest form of expression of the people in melody and rhythm. Now simplicity is, in music (as it is in all else), of a twofold nature. It serves as expression to people of primitive lives by necessity, and to people of complex lives, it is the highest form of luxury, for it is clearly the result of a culture that has passed through the entire gamut of technical studies, which once acquired must be forgotten so as to leave the mind unclouded by the smoky machinery of education.

"Before Americans can hope to express their ideals and aspirations in art songs that will endure, we must learn to have the courage to perceive beauty through the windows of our own temperaments, rejecting as false the traditional field glasses with which the countries of an older established art culture try to impose their will on us. Not that we must deny for a moment the value of their con-

tributions to the world of music, nor that we can give up our appreciation for and our studies of the great master works with which Europe has so enriched our literature. But there is a vast difference between 'appreciation and creation.' And until the latter has attained freedom of thought from the enslaving traditions of the former, our musical offerings will be but the watery and diluted expressions of an alien culture.

"In writing 'Alabama' and programing it in recital together with classic work, I have tried to show my faith in the power of the much despised 'ragtime.' It is high time that this singularly persuasive and fascinating rhythm should take its place in stimulating original expression. It is splendidly American in feeling. It is born of our own soil; and though its early life has been sadly debauched and coarsened by ignorant treatment, its awakening to better things is now at hand. I do not pretend or hope for 'Alabama' to do more than give a miniature glimpse of the wealth of possibilities which are inherent in Southern music. In writing it, my idea was not to give an effectively artistic violin composition, but to try and present with reverence, and sincerity, an American ideal expressed in American idioms."

John Finnegan's Second Tour With Victor Herbert Orchestra

John Finnegan, tenor, has sung recently in Oswego, Binghamton and Fulton, N. Y. and Hartford and New Britain, Conn., achieving gratifying successes on every appearance. He has had a good season and will be kept busy up to July 1. Engaged for the second time to go on tour with Victor Herbert and his orchestra, he will start May 29. Mr. Finnegan's twelfth year as tenor soloist at St. Patrick's Cathedral, New York, has just commenced.

Following are excerpts from various newspapers echoing his successes:

John Finnegan, the tenor, who appeared at the Richardson Theatre last night, under the auspices of the Knights of Columbus, gave pleasure to a large audience. . . .

Mr. Finnegan has a remarkably fine voice, clear, sweet and powerful and of considerable range. He sings with fluency and has a wealth of melody in his tones. Mr. Finnegan has admirable control over his voice and is able to interpret faithfully the meaning of the song. In the upper register Mr. Finnegan's voice is exceptional in purity and sweetness.—Oswego Times, May 2, 1916.

A fine audience awaited the appearance of John Finnegan and Mary Carson at Richardson Theatre last night. Both singers were in prime voice, and the program, in every number, gave unbounded satisfaction. In the aria from "La Boheme," the rare, even quality of Mr. Finnegan's voice kept an attention that was almost breathless and stamped him as a singer who had taken advantage of the endowment of Nature and increased it by conscientious study. Later, in the simpler songs and ballads, which required a discriminating interpretation, he captured the critics and those who were moved by sentiment. Encores were demanded and many given.—Oswego Palladium, May 2, 1916.

Haydn's "Spring" and Rossini's "Stabat Mater" . . . were rendered in excellent style. The solo parts were taken by John Finnegan, tenor; Elsie Baker, contralto; Donald Chalmers, bass, and Marie Stoddard, soprano. . . . Mr. Finnegan, from whom much was expected, lived up to every iota of advance recommendation that was accorded him. His voice is one of the clearest, yet strongest, that has been heard in this city, and the ease and dignity with which he sings are charms that attract almost as strongly as the voice itself.—Hartford Courant, May 15, 1916.

The program consisted of "Spring" ("Seasons") by Haydn and the "Stabat Mater" by Rossini. . . .

The tenor, Mr. Finnegan, has a musical, true tenor voice and sings with great effect and good judgment. His voice was a perfect match for the soprano and alto, and they would make a great trio. New Britain will be glad to hear Mr. Finnegan again.—New Britain Record, May 15, 1916.

Never before in the history of the Catholic Choral Union of New Britain did that organization offer a more brilliant and finished production than last evening at the Russian Lyceum, when, for its fifth annual program, it produced Haydn's "Spring" and Rossini's "Stabat Mater." The leading voices were Marie Stoddard, soprano; Elsie Baker, contralto; John Finnegan, tenor, and Donald Chalmers, bass. . . .

And what shall be said of Mr. Finnegan? Comparisons are odious. But in justice to Mr. Finnegan it must be said he made the distinct impression of the evening. This may be due to either of two causes, the instantaneous popularity of good tenors, or the individuality of his voice. The writer prefers to accept the latter solution. In his solo in "Stabat Mater" Mr. Finnegan was triumphant. He possessed pathos without bathos, and his sweet, sympathetic rendition was an ideal musical translation of one of the sweetest passages in

church music. Mr. Finnegan must be brought back to New Britain again at some future date. Through his stage presence, friendly yet dignified, he established a bond of friendship with his audience that will bridge the chasm between now and the next concert of the Union.—New Britain Daily Herald, May 15, 1916.

The soloists of the evening, John Finnegan and Mary Carson, both with equal grace, entirely sang their way into the hearts of their listeners. . . . Every mark of appreciation was shown during the evening. . . .

Mr. Finnegan, in a pure, Irish tenor, held the audience spellbound. His group of Irish songs were faultlessly sung, and it is to be doubted that the people of Fulton who were so fortunate as to hear him sing, . . . will soon forget the witchery of his tones. The more pretentious numbers, from a musical standpoint, the aria from "Creation," was perfectly done.—Fulton (N. Y.) Evening Times, May 3, 1916.

Following are the John Finnegan dates as soloist with the Victor Herbert Orchestra: May 29, Binghamton (afternoon), Elmira (evening); May 30, Syracuse (afternoon and evening); May 31, Utica (afternoon), Amsterdam (evening); June 1, Pittsfield (afternoon and evening); June 2, Springfield (afternoon and evening); June 3, Hartford (afternoon and evening); June 4, Providence (afternoon and evening).

More Skovgaard California Comments

The following notices on the appearance of Skovgaard at San Bernardino, California, this past winter tell of the Danish violinist's success there:

Offering one of the best musical programs that has been submitted in San Bernardino, the New York Metropolitan Company appeared at the High School Auditorium last night to such purpose that between the program and the encores, it was almost 11 o'clock when they sang the barcarolle from the "Love Tales of Hofmann." . . . Skovgaard is rated the greatest master of the violin to come out of the north since the days of Ole Bull, and his technic is marvelous, while the musical effects now and then woke one as if from a dream. His program numbers were not by any means of a popular character, but for all that, they called out remarkable evidence of appreciation, and after Mr. Skovgaard's last program number, the demonstration must have touched him. It required two encores and numberless curtain calls to satisfy. . . . An accompanist of rare perception is Alice Skovgaard. One hardly perceives there is an accompaniment until he looks for it and finds it, always in the background, completely subdued but always supporting and filling in the vacancies in the music of the principal artist.—San Bernardino (Cal.) Daily Sun, January 22, 1916.

SKOVGAARD CONCERT DELIGHTFUL

The concert held under the auspices of the high school students last night in the High School Auditorium was a decided success in every way.

A large audience filled the huge hall comfortably and enjoyed a varied program. . . . Axel Skovgaard, the famous Danish violinist, . . . varied the program of difficult and demanding compositions, including . . . a Hungarian dance which he composed when 16 years old. Skovgaard was encored five times after his "Witches Dance," another of his own compositions.—San Bernardino (Cal.) News, January 22, 1916.

Simon Pupil Gives Interesting Program in Five Languages

Caroline Stratton Curtiss, who has been studying for three years with Otto Torney Simon, the choral conductor and pedagogue of Washington, D. C., gave her certificate recital at Fairmont Seminary, Washington, on the evening of May 16. Although Miss Curtiss is but seventeen years of age, she possesses unusual musical gifts and decided talents. She presented a program which included an aria by Mozart and songs in Italian, German, Norwegian, French and American by Lotti, Lassen, Wagner, Schubert, Grieg, Sinding, Hahn, Delibes, Salter and Beach. An enthusiastic audience insisted upon additional numbers.

Massell to Continue Summer Instruction in Country and City

J. Massell, the New York City vocal instructor, will make special arrangements for students to accompany him to his summer home and to continue their studies there. They will have there the advantage of all the outdoor recreations, as bathing, fishing, etc. Mr. Massell also will come into New York on certain days for the benefit of those who wish to continue to study in the city.

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SANTA BARBARA HOLDS SHAKESPEARE WEEK

Music Study Club Contributes Worth While Program
—Martin's Recital—Clerbois Trio Appreciated—
Miller Joins Musical Colony

Santa Barbara, Cal., May 13, 1916.

Among the many programs given in celebration of Shakespeare week, none was more interesting than that given by the Music Study Club, on Tuesday evening, April 25, at the Woman's Club House. This program had been in preparation for several weeks and was received with much pleasure and appreciation.

Reginald Martin's Piano Recital

The piano recital by Reginald Martin, at Edgerly Court on the evening of May 5, was happily anticipated by Mr. Martin's music loving friends, and just as happily appreciated. Mr. Martin long has been known and recognized as a talented pianist; it is only of comparatively recent date that the public has realized that he is a composer also, and is producing music that shows sincere sympathy and thought. The program opened with a sonata in D minor of Mr. Martin's, consisting of three movements, an allegro moderato, andante con moto, and presto. Other numbers on the program were a nocturne in F sharp and ballade in A flat, by Chopin; prelude, by Debussy and two of MacDowell's characteristic gems, "Shadow Dance" and "Hungarian."

Following these Mrs. H. E. Cavanagh sang in her lovely contralto, and with charm all her own, two songs, set to music, by Mr. Martin. The first, "In Absence," was written by R. Cameron Rogers, whose home and interests were in Santa Barbara for many years before his death. The second was by H. E. Cavanagh prominent member of the musical colony here. The last group was composed of two more of Mr. Martin's own compositions, a nocturne and an impromptu, "Dedication" and "Spring Night." Schumann-Liszt, and "Valse Caprice," Schubert-Liszt.

Clerbois Trio's Attractive Music

One of Santa Barbara's greatest attractions is the Clerbois Trio at the Arlington Hotel. This Trio is composed of George Clerbois, piano and leader; his wife, Caro Clerbois, violin, and Irving Holbert, cello. George Clerbois is a brilliant pianist and a composer of promise. He, with his charming and gifted wife, are artists to the finger tips and their cellist, Irving Holbert, through his enthusiasm, natural talents and devotion to work, approaches their ideals.

Nothing but the choicest music, expressed with real artistry, is given at their regular Sunday night concerts at the Arlington Hotel and the gathering there of the music lovers of the town, as well as the hotel guests, the close attention and the enthusiastic applause are all evidences of appreciation of the rare charm of this trio.

Adolf F. Miller Joins Music Colony Here

The following taken from the Morning Press, Santa Barbara (Cal.), May 13, 1916, explains itself: "Santa Barbara's musical colony has been augmented by the arrival of Adolf F. Miller, who will be located here for the summer, and is now registered at the Bellevue. A series of concerts will be given here, the first in the near future, under the management of Charles G. Fuller.

"Adolf F. Miller was born in Munich and belongs to one of the best families of that city. Destined by his parents for an architect, he had studied singing and dramatic art merely as an amateur, but soon his friends were so enthusiastic over his splendid vocal qualities and dramatic talents that he decided to accept an engagement as an actor at the Volks Theater, in Munich.

"He was 17 years old when he met Cosima Wagner, the widow of the great composer, in Bayreuth, who after hearing his voice, decided she would give him substantial assistance. She therefore gave him a letter to General Music Director Mottl and Hof Theatre Intendant von Speidel in Munich. They were captivated by the beauty and purity of his powerful voice, and so he entered the Conservatory of Munich; afterward he studied with Kammermaenger Kraus in Berlin, and Professor Toersleff, from Copenhagen.

"Mr. Miller made his debut as an opera singer in 1906, in the role of the Heerrufer in 'Lohengrin,' in Augsburg.

Germany. Afterward he was engaged in Berlin, Wurzburg and Frankfurt-on-the-Main, and Buenos Ayres, Argentine Republic. A South American tour through all the various cities of Argentina, Paraguay, Brazil, etc., developed him into one of the most promising young baritones for the opera and concert stage."

CAROLINE KELLOGG DUNSHIE.

Bowes' Summer School to Be Located at Prouts Neck, Me.

After visiting and examining several locations, Charles Bowes, the vocal teacher of 601 Madison avenue, New York, formerly assisting teacher to Jean de Reszke in Paris, has found an ideal place for his plan of combining work and play for his class and himself this summer. The place selected is in Maine, about fifteen miles south of Portland, one of the most delightful places on the famous Maine coast.

Prouts Neck, as its name indicates, is a peninsula, with the Atlantic Ocean on one side and Scarborough Bay on the other, so that sea breezes are plentiful and cool weather assured. An excellent hotel, The Willows, has been selected for the class and Mr. Bowes has secured very advantageous rates for his pupils. Satisfactory arrangements



BATHING BEACH AT PROUTS NECK, MAINE.
Home of Bowes Summer School.

about the necessary pianos and freedom for hours of practice also have been looked out for. The teaching is to be done in a studio located about two minutes' walk from the hotel. The studio accompanist is an excellent coach as well, and will be at the disposition of the students outside Mr. Bowes' teaching hours. Mr. Bowes is a firm believer in the old saying, "All work and no play makes Jack a dull boy," and there are sure to be no dull boys or girls in his summer class, for facilities for golf, tennis, bathing, boating and fishing are all within five minutes walk of the hotel.

Earnest work and earnest play is to be the class slogan for the summer, "preparedness" both vocal and physical, for the next season's work.

Any special inquiries about this summer class can be addressed to Mr. Bowes at his New York studio.

May Peterson Again Wins the Critics

May Peterson, the soprano, filled the gap caused by the indisposition of Oscar Seagle at the last concert of the Trio de Lutece at the Maxine Elliott Theatre, May 13, with such success that the New York critics in their reviews of the concert the next day were almost as profuse in their notices as they had been at her debut.

"Miss Peterson," said the Herald, "sang with great beauty of voice and style." "Miss Peterson," said the Sun, "sang very beautifully." "She sang with great acceptability," said the Tribune. "She was in good voice and sang in a charming and thoroughly artistic fashion," said the World. Said the Times of her: "She again disclosed a mezzo-soprano voice, rich and warm in the lower register and used with rare skill, and this despite the fact that Miss Peterson had no time to get an accompanist, as she had just come from a long railroad journey."

Wassily Besekirsky in Demand as Teacher

Owing to the insistent demands for his services as a teacher, Wassily Besekirsky, the eminent Russian violinist, will accept a limited number of pupils upon his return to New York, October 1. Mr. Besekirsky will spend the summer months at Bar Harbor, Me., and in the Canadian woods. During the past season, this artist has been appearing with very pronounced success in various sections of this country, his playing having aroused the admiring praise of press and public wherever he has appeared.

LOS ANGELES TRIO KNOWN FOR GOOD PROGRAMS

Local Organization Heard in Unhackneyed Numbers—
Nissen Goes to Chicago—New York
Orchestra Plays

Blanchard Building,
Los Angeles, Cal., May 10, 1916.

The Fuhrer-De Zielinski Trio, Bessie Fuhrer, violin; Lucy Fuhrer, cello, and Jaroslaw de Zielinski, piano, gave one of its interesting evenings at the residence of the Misses Fuhrer recently. This trio is noted not only for its excellent ensemble, but also for the really delightful programs given, which always present unhackneyed numbers and those of exceptional value. On this occasion the program consisted of the andantino and allegro from trio, op. 55, by Leo Sachs; third suite for violin by Franz Ries, and the trio, op. 62, by Eduard Natravnik.

Nissen Leaves for Chicago

Oscar Nissen has gone to Chicago, much to the regret of a large circle of friends that this exceedingly gifted and delightful young man has gathered about him. As a pianist, linguist and coach, Mr. Nissen has been very popular, not only for his undoubted musical gifts, but for the charming and sterling qualities he possesses personally.

New York Orchestra Plays

Recently we heard the New York Symphony Orchestra under Walter Damrosch, with Josef Hofmann as soloist, in three concerts. The program of the first presented the fifth symphony, Tchaikowsky; excerpts from Mr. Damrosch's incidental music to "Iphigenia in Aulis," and the Rubinstein concerto.

The music, which was written by Mr. Damrosch for the Greek play given last year at the Greek Theatre at the University of California, at Berkeley, with Margaret Anglin as heroine, was well received.

JANE CATHERWOOD.

De Stefano "the Caruso of the Harp"

Salvatore de Stefano, harpist, whose engagements are managed by the Music League of America, played in Garden City, L. I., on Wednesday, May 24. He was the principal soloist at a concert in aid of the Orphelinat des Armées, arranged by Mrs. Lawrence Butler, and given at the Garden City Hotel. Among the hostesses were: Mrs. Gordon Knox Bell, Mrs. Robert Bacon, Mrs. Frederick Coudert, Mrs. Reginald Furman, Mrs. Charles F. Hoffman, Mrs. Otto H. Kahn, Mrs. H. van R. Kennedy, Mrs. Adolf Ladenburg, Luisita Leland, Mrs. Lawrence W. Osborne, Alice Preston, Mrs. James Lowell Putnam, Mrs. Douglas Robinson, Mrs. Willard Straight, Mrs. Francois M. L. Tonetti, Mrs. Stanford White.

A new and authoritative work on the harp is being prepared by Salvatore de Stefano, whose recent playing at the Biltmore musicales, New York, is said to have aroused Commendatore Enrico Caruso to exclaim, with characteristic modesty and self effacement: "My dear Signor de Stefano. You are indeed the Caruso of the harp!"

The Aborn Opera Company's Bronx Season

"Trovatore" (Verdi) and "Carmen" (Bizet) held the boards at the Bronx Opera House, New York City, from Thursday evening, May 18, to Thursday evening, May 25. The Aborn Opera forces exhibited some very commendable work at these productions, special mention being due Gertrude Francis as Azucena in "Trovatore" and in the title role of "Carmen." In both she disclosed the fact that histrionic ability beyond the ordinary is one of her valuable assets and that, musically, she is splendidly equipped. Her voice is a rich, pure contralto of wide range, which she adapts well to her interpretations. Saramé Reynolds, Bettina Freeman, Lillian Eubank, Fausta Castellani and Morton Adkins as Count di Luna, were also important members of the cast.

Salvatore Giordano was the Don José of the opening evening of "Carmen," and his brilliant acting and singing, together with that of Gertrude Francis as Carmen, were salient features in bringing the opera to its splendid success. Joseph Pasternack conducted.

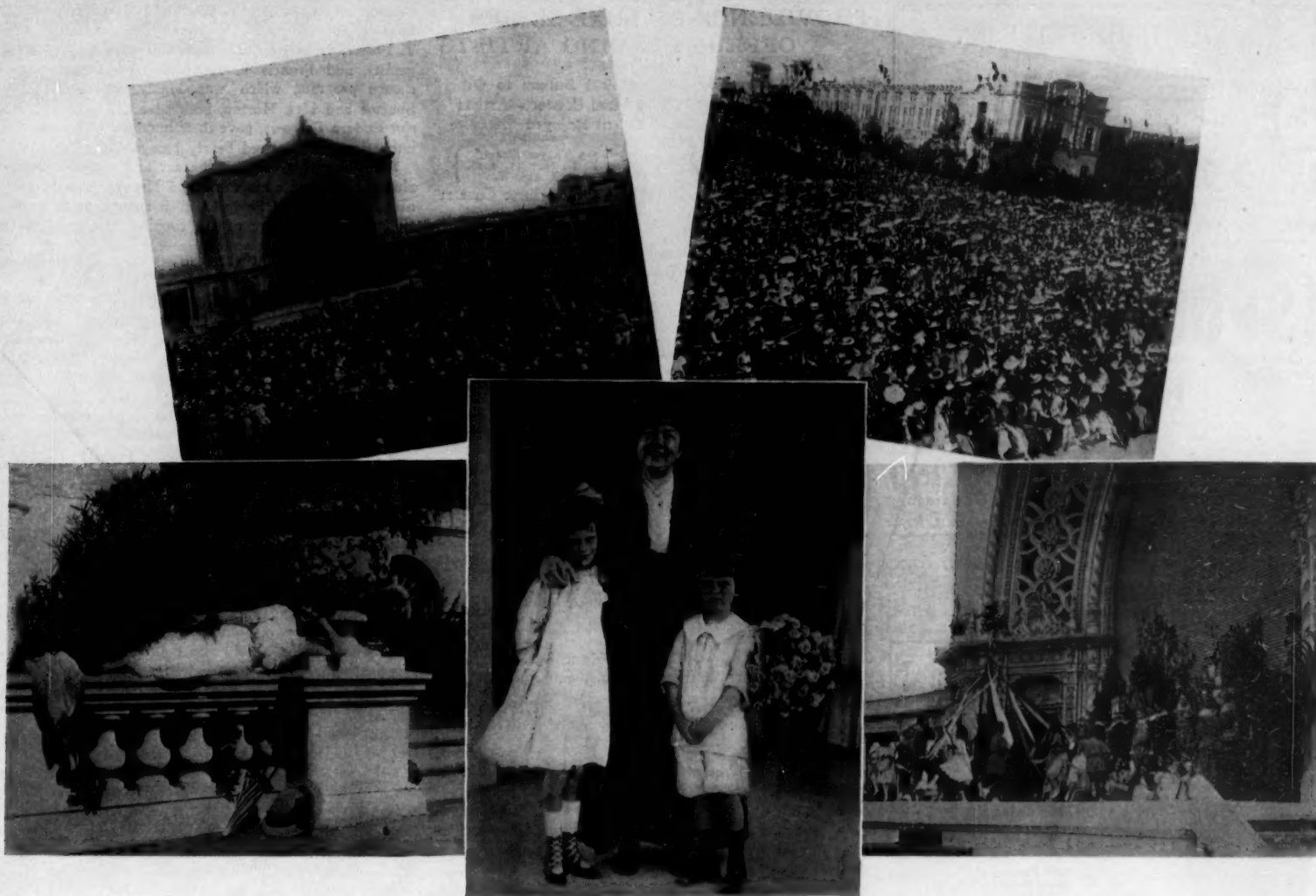
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RECENT SNAPSHOTS TAKEN AT THE PANAMA-CALIFORNIA EXPOSITION AT SAN DIEGO.

Left to right (upper): The Shakespeare Outdoor Pageant at the Exposition; listening to an orchestral concert. Left to right (lower): "Miss San Diego"; Mrs. H. H. A. Beach and the children; pageant and Maypole dance on stage of out-of-doors Spreckels organ.

BECKER PUPIL WARMLY RECEIVED IN HOME CITY

San Diego Amphion Club Presents Edward Schlosberg, Pianist—State Music Official Addresses Local Association—A Talented Violinist

San Diego, Cal., May 17, 1916.

Edward Schlosberg, pianist, seventeen years old and pupil of Thilo Becker, made his first appearance here in public recital, before the Amphion Club, on Wednesday afternoon at The Wednesday Club House. This young man made an instantaneous success, receiving one of the most enthusiastic receptions the Amphion Club has ever bestowed upon any artist.

Edward Schlosberg revealed that innate sense of artistry which creates pleasure in the listener, a clean delightful technic, a well rounded tone, large enough and particularly adapted to modern music, and that certain something that some call fire and others conviction—the quality that illuminates. This gifted student of Thilo Becker's should certainly find a future awaiting him if he works as hard in the days to come as he has under the guidance of his teacher and it is a pleasure to record the first words of praise in connection with him to appear in the MUSICAL COURIER; as it is the writer's feeling that in a few years time the name of Edward Schlosberg will be known as that of an artist of importance.

The appended program is the one submitted, and it is unnecessary to individualize on the merits or demerits of each number. It should be stated, however, that Royal A. Brown, who assisted at the second piano in the Grieg concerto in A minor, played his part with conscientious and most satisfactory care, and the two performers were awarded tremendous applause.

The program: "Fantasia," C. minor, Mozart; "En Bretagne," "Fileuses pres de Carantec," Rhene Baton; "La Cathedrale Engloutie," Debussy; "Reflets dans l'Eau," Debussy; rhapsody, Brahms; "Lotus Land," Scott; "St. Francois d'Assisi," "La Predication aux Oiseaux," Liszt; Etude de Concert, MacDowell; concerto, A minor, Grieg.

President of C. M. T. A. Addresses Local Association

Alexander Stewart, president of the California Music Teachers' Association, addressed the local association last Sunday afternoon in the Blue Room of the Grant Hotel.

A large attendance was present to meet the genial president, and the afternoon was thoroughly successful.

Gladys Burch in Recital

Gladys Burch, the talented young La Jolla violinist, gave a recital the night of May 12, at the La Jolla Women's Club before the members of the Friday Evening Social Auxiliary. Miss Burch was assisted by Alfreda Beatty, soprano, and Alfred Conant, accompanist, both of San Diego.

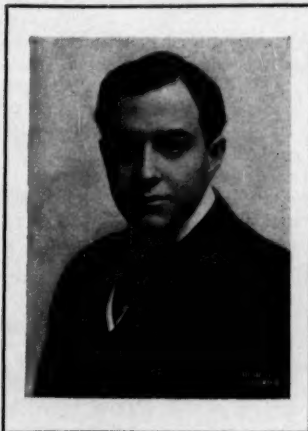
Miss Burch, who studied violin with Helen Engel Bosworth of this city and later with Louis Persinger, the noted violinist, in San Francisco, has won high commendation from musicians of this and the northern city, and, following several recitals with Mr. Persinger in San Francisco, was much praised. Miss Beatty's singing and the ability of Mr. Conant as an accompanist are well known to San Diego, where both are much appreciated.

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Announcement has been made by the De Luxe Concert Series, Mme. Hall-Whytock, A. A. G. O., manager, of its second season of concerts. The Friday afternoon society concerts will consist of Maud Powell, October 20; Rosina Galli and Irma Seydel, November 3; Tilly Koenen and Avis Bliven-Charbonnel, November 24; Marcella Craft and Louis Graveure, December 15; Ethel Leginska and Merle Alcock, January 5, 1917; Arnold Stephens and Paul Althouse, January 26. The Tuesday Evening Series consists of May Peterson and Paul Reimers, October 10; Francis Macmillen and James Harrod, November 14; Mr. Paderevski, December 12; Percy Hemus and Germaine Schnitzer, January 16; Pasquale Amato, January 30; the Philharmonic Society of New York, Josef Stransky, conductor, and Maximilian Pilzer, concertmaster, as soloist.

Mme. Hall-Whytock Establishes Musical Bureau

Mme. Hall-Whytock, of 315 Thayer street, has opened a musical bureau and has the following artists under her management: Frances Alexander, soprano; Mabel Woolsey, soprano, specializing in an original program called "Romances in Costumes"; Loyal Phillips Shawe, baritone; Avis Bliven-Charbonnel, pianist; Marie Nichols of Boston, violinist.

Mme. Charbonnel and Miss Nichols will give a number of joint programs next season on the harpsichord and viola d'amore respectively.

University Glee Club Aided by Notable Soloists

The University Glee Club, John B. Archer, conductor, gave the final concert of its fifth season, Friday evening, in Memorial Hall, before a large audience. The soloist, Madeleine d'Espinoy, soprano, who was heard here for the first time, firmly established herself in the favor of her hearers by her dramatic and musically interpretations of "Chant de la Naiade," from Gluck's "Armide," and "Après du Jour," from Charpentier's "Louise," displaying a voice, rich and of large compass, which she uses with skill. She was equally convincing in her group of French and English songs, giving to each a delightful rendition. Her accompanist, Avis Bliven-Charbonnel, played with rare intelligence and sympathy and shared the honors with Mme. d'Espinoy, both receiving floral tributes.

The club sang with a fine quality and balance of tone and with good expression and shading in the serious numbers, while the humorous piece, "The Musical Trust," by Henry Hadley, was given with mirth-compelling effect. Incidental solos were ably rendered by Berrick Schloss, tenor, and Earl Dane, bass. Hugh F. MacColl was the accompanist for the club.

Club Annual Meeting and Dinner

On Monday evening the club held its annual meeting and dinner at the Narragansett Hotel and the following officers for the year were elected: President, Hugh F. MacColl; vice-president, Earl B. Dane; treasurer, Harry H. Goss; secretary, Roscoe Dexter; board of directors, B. Schloss, Dudley Williams, Albert Corp and George A. Freeman.

Clarence Stowell, former vice-president of the club, who leaves for New York soon, was made an honorary life member. Avis Bliven-Charbonnel, who has been accompanist for the club soloists for five years, was also elected a life member.

Harrold-Locke-Polak Heard at Strand

Under the local management of T. R. Goodwin of the Tilden-Thurber Company, Providence representatives for the Baldwin pianos, Orville Harrold, tenor, assisted by Lydia Locke, soprano, and Emil Polak, pianist, were heard in a concert Sunday evening in the Strand Theatre. Mr. Harrold gave for his opening number "M'apperi," from "Martha," and in response to the long applause sang with fine art "La Donna e Mobile." He was in excellent voice. All his selections were well rendered. He gave several unprogrammed numbers, one of which pleased the audience the most, was "Mother Machree," because of its sympathetic interpretation.

Miss Locke was well received, following a group of songs by Horsman, Speaks, Spross, and also "Caro Nome" from "Rigoletto." In the duet from "Traviata" with Mr. Harrold, she was most successful, both artists being called to the stage again and again.

Emil Polak was an able accompanist and also contributed two solo numbers.

Local Musicians in Enjoyable Concert

An enjoyable concert was given by local musicians in the Free Evangelical Congregational Church on Monday

evening before a large audience. Marguerite Watson Shaftoe, soprano; Alice Ward Horton, contralto; Albert T. Foster, violinist; Gene Ware and May Cullen, accompanists, and Francis E. Anderson, reader, gave a well chosen program, which was highly appreciated. Mrs. Shaftoe and Mrs. Horton, both advanced pupils of Harriot Eudora Barrows, gave their numbers with clear vocal intonation and received hearty recognition.

Mr. Foster played with the art and musicianship that always characterize his work, and Mr. Anderson's reading of "King Robert of Sicily," with incidental music by Miss Cullen, was a feature of the evening. Gene Ware furnished artistic accompaniment.

New Soprano Discloses Beautiful Voice

One of the season's new sopranos, a product of the Schofield studio of Boston, is Frances Alexander, who has created much success for herself by her simple heartfelt sincerity of her musical message. Miss Alexander's voice is a rich and full soprano of which the whole scale is even, well placed and of truly musical timbre.

ANTOINETTE HALL-WHYTOCK.

Louise Kreuter and Lanham Pupils' Recital

Louise Kreuter, pupil of Miss Ditto at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, gave a recital at the American Institute, May 17, which demonstrated what a little girl, in her first year of the High School, can accomplish by dint of conscientious practice, backed by natural musical nature. Practicing only an hour daily she has certainly accomplished much, and such an appearance should be an incentive for other piano students, for it shows what can be done when the quiet but firm will is backed by a "musical conscience." Ream Hoxie, aged thirteen years, has the voice of a grown up, and these two young persons played and sang in a way which augurs big things for their future.

May 19, students of vocal music under Mr. Lanham at the Institute, collaborated in a song recital, when little Miss Hoxie sang again. Margaret Tomlinson, Myron Carman, Mrs. R. E. Powers, Mildred Dewsnap, Gladys L. Davis, Franz Jarka; these took part in the program in the order named, and showed the thorough teaching which brings results, and which is a characteristic of the Lanham pupils' singing. Vocal duets and a quartet, with the songs, by Brahms, Haydn, Brewer, Leoni, Cowen, Homer, Handel, Delf' Acqua, Weckerlin, Marcello, Gabussi, Daniels, Franz and various American composers made up the program.

Quartet of Miller Vocal Art-Science Artist-Students, Excel in Oratorio Engagements

Members of an artist-quartet of Miller Vocal Art-Science students, namely, Violet Dalziel (soprano), Virginia Los Kamp (contralto), Judson House (tenor) and Edmund Anderson (bass), under the instruction of Adelaide Gescheidt, established themselves as musicians of exceptional efficiency and artistic worth in two recent oratorio appearances.

May 3 they sang "Elijah" with the Cornwall Chorus and the Boston Festival Orchestra, at Cornwall, Conn. May 11, at New Hartford, Conn., they were heard in Gaul's "Holy City."

From New Hartford comes newspaper praise of these young singers. "Miss Dalziel," says the Evening Citizen, "has a voice of rare charm and sweetness." Miss Los Kamp "aroused the admiration of the audience with her rich contralto voice." Mr. House "is an artist of the first order, one of the best tenors ever heard." Mr. Anderson "is a bass soloist of unusual ability, and achieved a complete triumph."

**Charles N. Boyd Directs Interesting
Program of Church Music**

On Wednesday evening, May 3, the Cecilia (the choir of the Western Theological Seminary) gave the thirteenth annual program of church music at the Sixth Presbyterian Church of Pittsburgh, under the direction of Charles N. Boyd. Mr. Boyd is a thoroughly capable leader and his work with this society is noteworthy. Composers who appeared on the program were Bach, Thomas Tallis, George C. Martin, Tschalkowsky, Anton Bruckner, Nathaniel Dett and T. Carl Whitmer.

The assisting artists were Elsie Crill, piano; T. Carl Whitmer, organ, and Theodore Rentz, violin.

American Soprano Succeeds at Malta

Italian papers report the success in her debut at the opera in Malta (which is having a tremendous success this year, owing to the presence of so many English and Allied troops) of Luisa Coutiera, a young American soprano. The rôle was that of Gilda in "Rigoletto."

HERTZ BEING URGED AS ORCHESTRA HEAD

Petitions Request His Re-engagement as Conductor—Club and Pedagogical Matters at the Golden Gate

San Francisco, Cal., May 20, 1916.

The Berkeley Piano Club has sent out the following, urging the reappointment of Alfred Hertz as conductor of the San Francisco Symphony Orchestra:

We, the undersigned, desire to express to the Musical Association of San Francisco our loyal and warm appreciation of the splendid endeavor to give to the musical public a permanent symphony orchestra. Because of our recognition of their single-hearted devotion to the best musical life of the community, we venture to hope that an expression from the various musical organizations in and around San Francisco represented by us, regarding a new director, will be welcome. Unqualifiedly and unanimously we urge, that Mr. Alfred Hertz be reappointed to continue his directorship.

Signed: Elizabeth Simpson, president Berkeley Piano Club; Mrs. W. W. Briggs, president San Francisco Musical Club; Mme. Emilia Tojetti, president Pacific Musical Society; Mrs. Louise Henry Dyke, president Etude Club of Berkeley; Robert Tolmie, president Alameda County Music Teachers' Association; Paul Steindorff, director of the Berkeley Oratorio Society; Giulio Minetti, director of the San Francisco People's Orchestra; Georg Krüger, president San Francisco Music Teachers' Association; The Minetti Quartet, Alfred Metzger, editor and publisher Pacific Coast Musical Review; Elias M. Hecht, founder of the San Francisco Quintet Club.

The above organizations represented by the names which appear to this resolution aggregate more than 3,000 prominent music lovers. For this reason the petition should have some weight, says the Pacific Coast Musical Review.

At the election of officers of the Berkeley Piano Club, which took place on Wednesday, April 18, Elizabeth Simpson was elected president; Harriet Thompson, vice-president, and Mrs. R. P. Jennings, secretary. The club has had a very successful year, and a large number of members have been added.

Closing Musical Club Concert

The season of the San Francisco Musical Club closed at the St. Francis on Thursday, May 18. Previous seasons have ended with quite small attendance, but there were 700 persons present at the concert last Thursday. Fashion and music were very strongly represented. Throughout the season the programs, arranged by Mrs. John McGaw, chairman of the program committee of the club, have been of uniformly high class, and this alone was sufficient to account for the continuance of popular interest to the season's end. The performers were Marguerite Raas, soprano, with Uda Waldrop as accompanist; Blanche Ashley and Frederick G. Schiller, who played Paderewski's "Fantasie Polonoise," arranged for two pianos; Mrs. Edward Leech, with Blanche Ashley as accompanist; Mrs. M. R. Adams, in songs with Chinese words, Josephine Crew Aylwin, accompanist; Mrs. Charles Barrett, pianist, who played an etude and also a scherzo by Chopin, and May Mukle, cello, and Ada Clement in the sonata in B flat minor, by Dohnanyi, for cello and piano. A very interesting paper was read by Josephine Crew Aylwin, State president of the Federation of Musical Clubs, on the theme of "Work of the Federation of Musical Clubs." One of the star features of a remarkably brilliant performance was the playing of Ada Clement in the sonata with Miss Mukle, which was as near perfect as could be.

State Music Teachers' Convention

Alexander Stewart, president of the California Music Teachers' Association, has returned from a brief visit to San Diego and Los Angeles in the interests of the work of the association. In Los Angeles Mr. Stewart attended a conference of prominent musicians of that city who are interested in the Music Teachers' Association. The conference was called to confer regarding former differences which existed between the Los Angeles local branch and the State association. It was found that the reasons for these differences have nearly all been removed by amendments to the State constitution. A very cordial feeling existed at this conference, and it is expected that the way has been opened for a resumption of the official relations between the State association and the Los Angeles branch.

At San Diego Mr. Stewart conferred with Albert F. Conant, general vice-president of the State association, and Willibald Lehman, president of the San Diego local branch, in reference to plans for the State Music Teachers' convention, which will be held in San Diego, July 5, 6, 7 and 8. Mr. Stewart addressed a meeting of the San Diego members at the U. S. Grant Hotel, Sunday afternoon, May 11. Although it is not possible at this early date to give the detailed program of the San Diego convention, the program committee of the San Diego association has outlined programs and features for the four days' session which promise to make this meeting a notable one in the history of the State association.

The chief sessions of the convention will be held at the San Diego Club House, which has an auditorium seating about 600 people. The general sessions will open Wednesday morning, July 5. The entire day and evening of Wednesday will be given up to recitals and illustrated lectures to be given chiefly by visiting artists. The program committee has a great wealth of material to choose from for these programs and is now busily engaged in making a selection which will give both variety and educa-



MR AND MRS. ALFRED HERTZ AT SAN DIEGO.

On the recent visit of Mr. and Mrs. Alfred Hertz to the Panama-California International Exposition, the San Francisco Symphony Orchestra Conductor was tendered a special reception which, at Mr. Hertz's request, was wholly informal. Leading musicians of Southern California were invited to the Woman's Board headquarters in the California Building to meet the guests, but no musical program was given.

On the Plaza de Panama the San Francisco visitors enjoyed a visit with the pigeons, and a suggestion of Mrs. Hertz came near causing injury to her distinguished husband. When the pigeons alighted on their heads, Mrs. Hertz suggested that her husband remove his hat, which he did unthinkingly. Inasmuch as the pigeons could find no toe-hold on the distinguished musician's bald pate they slid off in surprise, and to save his scalp from injury by the claws of the Exposition pigeons, Mr. Hertz quickly replaced his hat.

Left to right: Mrs. Hertz and Mr. Hertz; back row, Gertrude Gilbert, Chairman of the Exposition's Music Committee, and Beas Gilbert, San Diego musician.

tional value to the programs. Thursday, the association will be guests of the Panama-California Exposition. The sessions of the convention that day will be held in the great open air auditorium of the exposition. Two organ recitals will be given upon the famous \$50,000 open air organ, which has been placed at the disposal of the convention by Dr. H. J. Stewart, the official organist of the Panama-California Exposition. The evening program at the exposition will comprise a choral concert by the San Diego Choral Society, under the direction of Willibald Lehman, president of the San Diego association, assisted by noted soloists.

Friday will be devoted entirely to the business of the convention, including discussions of the following topics, which are vital to the interests of the profession:

1. Standardization—A report of the State-wide committee upon standardization will be made through the board of directors of the State association. An opportunity for a full discussion of this report will be given the delegates. From this it is hoped to formulate some definite plan which will express the purposes of the State association and will lead to the introduction of an amendment to the State constitution to be voted on at the annual meeting, January 1, 1917.

2. A discussion of a standardized plan for the giving of full credits for music study pursued by high school pupils with private music teachers.

3. Music Extension Work—A report of a special committee on music extension work will be made by Elizabeth Simpson, chairman. This committee is working out a plan of music extension work with the co-operation of the extension department of the University of California.

Friday evening, the annual banquet of the association will be held, probably at Hotel Coronado. The sessions of the convention will close on Saturday, which will be devoted to programs of varied interest.

DAVID H. WALKER.

Mme. Barrientos to Begin Next Season Concert Tour in New Orleans

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, will make her first American concert appearance of next season in New Orleans, La., the early part of November. She will continue in concert until February, when she rejoins the opera.

Florence Otis in Morristown

Florence Otis, the charming young soprano, was the vocalist at a concert given in Morristown, N. J., May 17, in which the Henry Liff orchestra of two dozen pieces, Florence Austin, "America's Violinist," and W. de Wall, harpist, took part. All the artists received praise from the Morristown Daily Times, which says the following of Florence Otis, in the issue of May 18:

Miss Otis, a soprano, who has made astonishingly rapid strides in the realm of singing this year, was de-

cidedly the feature artist of the program. In her aria from "Mignon" and in Gilbert's beautiful waltz song, "Moonlight, Starlight," she exhibited a voice of wonderful clarity, richness of tone and remarkable range. Her singing, coupled with manner, was a delight. As encore to the last number she sang a very charming Claude Warford's "The Voice," accompanied by the composer; this is becoming a very popular recital number."

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Devoted to the interests of the Piano Trade.

THE GEPPERT CASE

What has been known as the Geppert case, which has been in the courts of Illinois for the past four years, was finally disposed of in the Will County, Ill., court, on the action of the State's Attorney, on May 10. The case was dismissed upon the action of the State's Attorney on account of lack of prosecution. Mr. Geppert, editor of the Musical Courier Extra, was not present in court during this action. It was absolutely voluntary on the part of the State's Attorney, and in due process of the laws of the State of Illinois. This disposes of this case definitely.

It is reported that Henry W. Savage may return to the grand opera field next season and organize a touring troupe to give performances in English.

Caruso has demonstrated that one may obtain newspaper notice not only because of the engagements one gets, but also because of the engagements one refuses.

Giulio Gatti-Casazza, of the Metropolitan Opera Company, and Cleofonte Campanini, of the Chicago Opera Company, sailed on Saturday, May 27, on the steamer Lafayette for Bordeaux, whence they will proceed overland to Italy.

The New York Evening Telegram of May 23, 1916, also should be careful not to prejudge an opera before its premiere. Our esteemed contemporary says: "The Canterbury Pilgrims," text by Mackaye, and music by DeKoven, is to be sunk in English."

Italy maintains five government conservatories of music, situated at Florence, Milan, Naples, Palermo and Parma. The oldest and most famous of the Italian conservatories, that of Santa Cecilia at Rome, is an appanage of the Crown and subsidized by the King himself.

Charles Hackett, the American tenor, whose fine success in Spain was noticed in a recent number of the MUSICAL COURIER, was immediately engaged upon his return to Italy for several special performances as Almaviva in the "Barber of Seville" at the Teatro Municipale di Reggio Emilia.

The New York Evening Mail is responsible for the statement that attorneys, presumably representing the publishing house of Ricordi, threatened injunction proceedings against William A. Brady, alleging that a certain film, "Vie de Bohème," infringed on the Puccini opera. Mr. Brady denied the charge on the ground that the film is based not on the Puccini opera, but on Murger's work, from which the opera libretto was taken.

News seldom reaches the outer world of operatic doings in Portugal. At Braga, Portugal, on April 9, there was a single festival representation of the Portuguese opera, "Dottor Meia," by the Portuguese composer, Oscar da Silva. The principal artists were Judit Lima, soprano; Mascaregnas, baritone, and Mosta Marques, bass. The performance was directed by Macedo and reports say that the work scored an indisputable success.

Apropos of the changes which Richard Strauss and his librettist, Hugo von Hofmannsthal, are said to be making in "Ariadne auf Naxos," which will result in divorcing the opera itself from Molière's comedy, "Le Bourgeois-Gentilhomme," it may be noted that the authors are only acceding to demands made upon them by practically every critic who saw the original performance. In Berlin, a short time after the Stuttgart premiere, Otto H. Kahn, chairman of the Metropolitan board of directors, stated

to a MUSICAL COURIER representative that the Metropolitan hardly would produce the new work until it had been so arranged.

Max Fiedler, formerly leader of the Boston Symphony, has been appointed conductor of the Essen (Germany) Orchestra.

William Boosey, head of the Messrs. Chappells, publishers, is a candidate at the coming elections in Tewkesbury, England, for the House of Commons.

More than 7,000 civilian instrumentalists have joined the British forces (according to the British Bandsman), a very creditable showing for the tonal devotees.

Owing to sudden illness, Richard Strauss had to postpone a conducting tour in Poland recently. Just before his indisposition Berlin had heard him lead a work by the other famous Strauss. The name of the composition was "Die Fledermaus."

The projected spring opera season in Los Angeles, under the management of Constantino, the tenor, has been several times postponed. It is rumored that the project may be held in abeyance until some future time, perhaps next season.

Gaston Sargent, basso of the Chicago Opera, is going to the first military camp at Plattsburg, N. Y. Walter Golde, pianist, Mischa Elman's accompanist the past season, is another professional musician who will turn his ideas of preparedness into practice.

Cleofonte Campanini, director of the Chicago Opera Association, will return to this country earlier than he first planned in order to be musical director of the short fall tour of the Ellis Opera Company, which will be finished previous to the opening of his regular Chicago season.

Works by American composers presented at the Boston Symphony concerts last season were by Carpenter, Chadwick, Hadley, Hill, Kelley, MacDowell, Loeffler, Schelling, Stock. Beethoven was heard seven times at the concerts, and Wagner and Mozart five times each. Berlioz and Brahms came next with four, and followed Dvorák, Liszt, Mendelssohn, Strauss, Tchaikowsky and Rimsky-Korsakoff with three.

Theo Karle, the tenor, was engaged to sing to the Seattle Chamber of Commerce, Wednesday evening, May 31, at eleven o'clock p. m., Eastern time, via the American telephone. Karle did his singing at 15 Dey street, New York City, in the office of the president of the company. Karle's mother and brother were in the audience in Seattle. This is to all accounts the first time a singer has been engaged to sing via wire.

MUSICAL COURIER BERLIN LETTERS

A big batch of Berlin letters from Arthur M. Abell arrived all at one time and await publication in the MUSICAL COURIER. They were delayed in transition for several months through the action of the British censors. While much of the news in these Abell letters is old, nevertheless the comment of their writer always is illuminative and instructive, and beginning next week the series will be run off in this paper as rapidly as possible.

BACH FESTIVAL AT BETHLEHEM

Bach's "Christmas Oratorio," with which the eleventh Bach festival last week at Bethlehem began, on May 26, was given on the hottest day of this month, and for once it seemed appropriate that the shepherds should have been in the fields watching their flocks by night and waiting for the guiding star. But Bach's Christmas music would not have been much improved with the accompaniment of either a German or a Pennsylvanian winter. With the exception of a fine chorus here and there, the lovely "Pastoral" symphony and the tender "Slumber, Beloved," for an alto voice, there is not a great deal in this unpopular oratorio to make a public appeal, especially to modern music lovers whose ears are filled with the richer orchestrations of newer works. But Bach, of course, is always Bach—a musician unique and unapproachable. Dante, too, among poets has a place apart, and, like Bach, he has written many passages quite devoid of poetry and beauty, passages that appeal only to the minds of scholars and philosophers. Bach's counterpoint and Dante's terza rima are both exceedingly difficult to write, but they do not of themselves add an ounce of poetry to a ton of writing. Nevertheless no scholar can see Dante's one hundred cantos of terza rima and Bach's thousands of contrapuntal pages without a mingled feeling of awe and reverence for the mighty minds of the men who performed such feats. Yet the "Christmas Oratorio" has more mind than heart in many a page, and for that reason has never been held in high esteem by the general public. And the hand of time has been very heavy on Bach's orchestration. Very many of the instruments for which he wrote are obsolete today, and it is now impossible to hear these scores in the way Bach intended them to sound. Yet the real Bach enthusiast thinks it as much a crime to alter Bach's orchestration as an Israelite would have deemed it sacrilegious to lay violent hands upon the ark of the covenant. But the attempt to play Bach's orchestral music on instruments resembling in name some of the instruments employed by Bach very often invites disaster; for the modern instruments are frequently different in compass and in pitch. The horn parts of the "Christmas Oratorio" are almost always too high for the modern horn. They would sound much better played easily and correctly on the ubiquitous cornet, sacrilege or no sacrilege. Bach's trumpet passages are sometimes played an octave lower, and conductors are often at their wits' end to know how to have played the music Bach wrote for the viola d'amour, violoncello piccolo, viola di gamba, oboe d'amore, oboe da caccia, taille de hautbois, cornetto, trombone soprano, and so on. There can be very little doubt but that he often meant cornetto, or cornet de bousquin, when he wrote corno in his score. He certainly never meant a modern French horn to struggle with the absurdly high passages for corno in the "Quoniam tu solus sanctus" of the B minor mass. And the slender voices of modern oboes make very poor substitutes for the two hautbois d'amour and two hautbois de chasse for which Bach wrote in his exquisite "Pastoral" symphony in the "Christmas Oratorio." But how is the general public to know these historical facts of orchestration? The public can hardly be expected to understand that all of the strained effects and every one of the faults of intonation in the orchestral accompaniments were caused by the music being intended for instruments long obsolete. As well might a baritone be criticised for straining his throat to sing tenor parts as blame these first class players from the famous Philadelphia Symphony Orchestra for uncertain tones due to impossibly high notes. Nothing could have been better than all the string parts and nine-tenths of the wind parts at this eleventh Bach festival at Bethlehem, Pa., on Friday and Saturday,

May 26 and 27, 1916. So long as the music was possible for modern instruments the orchestra from Philadelphia was altogether satisfactory.

And the soloists were equal to their tasks despite the instrumental character of Bach's airs and florid passages.

In the "Christmas Oratorio" Bach has laid an unmerciful burden on the tenor soloist. Reed Miller, however, was not daunted by intervals, progressions, syncopations, declamations and roulades of this terribly exacting part. He sang with a virility and convincing mastery whatever Bach wrote, which is saying a great deal. If applause had not been taboo in the Packer Memorial Church he would have had several rousing rounds of applause without a doubt, for his ringing tones carried conviction and his delivery was authoritative. Charles T. Tittmann was the bass for the "Christmas Oratorio" and his work was satisfactory. Marie Stoddard and Lucy A. Brickensfein, sopranos, and



DR. J. FRED WOLLE,
Conductor Bach Festival.

Maude Sproule, alto, completed the list of solo vocalists. The mainstay of the Bach festival, however, is the chorus. This devoted body of singers, under the patient and scholarly direction of Dr. Wolle, has made these concerts what they are. And the really great musical effects of the festival were made when the chorus sang alone, without the help of soloists, organ or orchestra. Then it was that the protracted and careful training of the conductor was most in evidence. The long drawn harmonies seemed to float in the air without the props of earthly instruments, and the overwhelming outbursts of joy or penitence sinking to a whisper and dying into silence made a profound impression, the like of which one rarely feels in the concert room.

On Saturday Bach's great B minor mass was again performed. This grand and austere work is essentially a choral work. It would gain in musical value, perhaps, if all the solo numbers were eliminated, provided an audience could be found that would endure so much unvarying and unrelieved grandeur. But as ordinary human beings must hear this mass, Bach wisely interspersed the grander choral movements with more melodious air in a less lofty vein. Grace Kerns sang the soprano solos excellently, and Christine Miller, one of America's favorites, made the alto air more than usually attractive. Of Nicholas Douty it is hardly necessary to say more than that he has been a tenor soloist at the Bach festivals for several consecutive years and is likely to be held in as

high esteem by the festival patrons for years to come. Arthur Herschmann, the bass, was a newcomer to these concerts, but it was at once evident that he was no stranger to Bach. Not even the trying obligato for corno da caccia could disturb his perfect intonation or his rhythm. A very capable horn player from Philadelphia played nobly the phrases high enough to waken Fafner had Siegfried sent them ringing through the forest.

But after all these airs and their old fashioned obligatos are only incidental to a superb choral work. The greatest credit must be given to Dr. Wolle and his devoted choristers. Without him and them there could be no Bach festival in Bethlehem. The old Moravian town among the hills of Pennsylvania would be unknown except for its material products in these terrible months of war. Today it has an enviable reputation as a choral center especially given to the works of Bach, though its name is not revered as much throughout the Christian world as the ancient Bêt-Lahm, famous in song and story and many a Christmas oratorio as the birthplace of Christ.

On account of the Memorial Day holiday this week it was impossible to get the Bach festival photographs ready for this issue of the MUSICAL COURIER. They will appear next week.

CLARENCE LUCAS.

THE "REQUIEM" OUTDOORS

Next Sunday afternoon, June 4, at the Polo Grounds, comes the first performance ever given in New York of Verdi's immortal "Manzoni Requiem" with noted soloists, Lucile Lawrence and Maria Gay, Messrs. Zenatello and Rother, a huge chorus, the augmented New York Philharmonic Orchestra and Louis Koemmenich, the noted conductor, to direct the whole. No composition ever had a more elevated source of inspiration than the "Manzoni Requiem" of Verdi—the noble love of man for man. When Manzoni, Italy's great poet and the distinguished author of "I Promessi Sposi," a classic of the literature of Italy, died, Verdi was quite overcome. The death of his wife and children years previous had steeped him in gloom and heightened the attachment of the bereaved man for his bosom friend. Only when he had poured forth his requiem did he feel that he had paid him adequate tribute. The requiem was first performed May 22, 1874, at St. Mark's Church, Milan, on the first anniversary of Manzoni's death. Verdi conducted in person, the orchestra being comprised of 100 and the chorus of 120.

In order to afford thousands of others, disappointed because of the restricted capacity of St. Mark's Church, opportunities to hear the mass, Verdi permitted it to be performed three times at La Scala, conducting the first of this series of performances himself. At none of these performances could the audiences, which crammed the theatre, restrain themselves from giving vent to their enthusiasm throughout. Several numbers were encored and more than once the audience arose en masse, crying "Viva Verdi!"

There is of course plenty of seating accommodation in the huge stands at the Polo Grounds for all who may come, but there has been such a demand for tickets that most of the best seats already are spoken for. This al fresco presentation of the "Requiem" will be a notable event in the history of music in America.

People insist on going to hear John McCormack sing. On May 23, at the Century Theatre, New York, every seat in the house was taken, including 750 extra ones on the big stage and 200 in the orchestra pit. The concert was for the benefit of sufferers in Dublin and the net receipts were said to have been nearly \$9,000.

WHY DOES A BANDSTAND?

"Look here, upon this picture, and on this." These are the identical words we thought of and would have used even if Hamlet had not said them first. Any of the great men of the past and the present would have said: "Look here upon this picture, and on this." It was perfectly natural, therefore, that we should have made the same remark ourselves the other day when our eyes beheld the bandstand in Central Park, New York, and our imagination recalled the architectural masterpiece in San Francisco. Everybody knows, of course, that California is so far West that if anyone goes any farther West he runs over into the beginning of East. This hardly explains why San Francisco's bandstand is of stone and New York's is of wood. Nor does it satisfy the longings of the longer who longs to know why the Western architects built in an Italian renaissance style and the Eastern carpenters selected a Chinese model.

New York's tonal temple may not be strictly Chinese in all its details. Experts in the Sung, Yuan and Ming styles tell us that some of the ornamental minutiae have traces of the Kang-he period. But the general chop suey effect is unmistakable, and no one with a laundry check and a soul for frozen music—as architecture is reputed to be—can pass this architectural iceberg without a chill. No one, we repeat, can gaze on New York's fantastic chicken coop without a thrill of joy for the magnificent economy it preaches.

Ruskin could have read a grand story of saving and repression in this simple yet netless parrot cage. If he could write a noble volume on the "Stones of Venice," he surely might have added a companion book on the "Sticks of Manhattan."

Extravagant writers, who frequently and unnecessarily encumber their verbal descriptions of insignificant localities with a superabundance of polysyllabic and superfluous adjectival ornament might demonstrate this bass wood pagoda a pile. It looks like a pile, and it is a pile. It may have been built by a pile driver on a pile foundation, for all we know of its pre-MUSICAL COURIER fame. We have not the slightest fault to find with it except as a bandstand.

When the gray squirrels scamper over it and the sparrows twitter at it, when dogs sniff at it and visitors scoff at it, we are content that it should attract so much attention. Beholders say of it as they did of Artemus Ward's famous painting in coal oil, that "they never saw anything like it before and they hoped they never would again."

New York's bandstand is the despair of photographers. Even the finest anastigmatic lens cannot pick out a beam and cross bar from among tree branches and make a picture of them. Nor can the most sensitive of isochromatic plates differentiate the reds, blues, browns, old golds and burnt tobaccos that are covered with green leaves and striped awnings. If any California photographer in his unhumbled pride believes he can make a presentable picture of this rustic playhouse of the muses, let him try it. He will go away, like the ancient mariner, a sadder and a wiser man, with his eyes on the ground, after the manner of Beethoven's statue, which refuses to cast even a glance at the Central Park bandstand. But even if he could transform on paper this wooden horror to a marble choragic monument of Lysicrates, he would but sadden us the more whenever circumstances over which we had no control guided our wandering feet to the very real

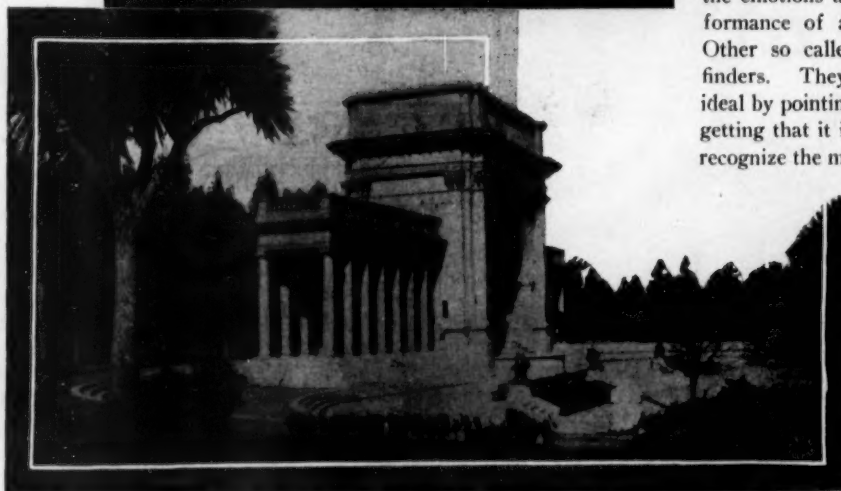
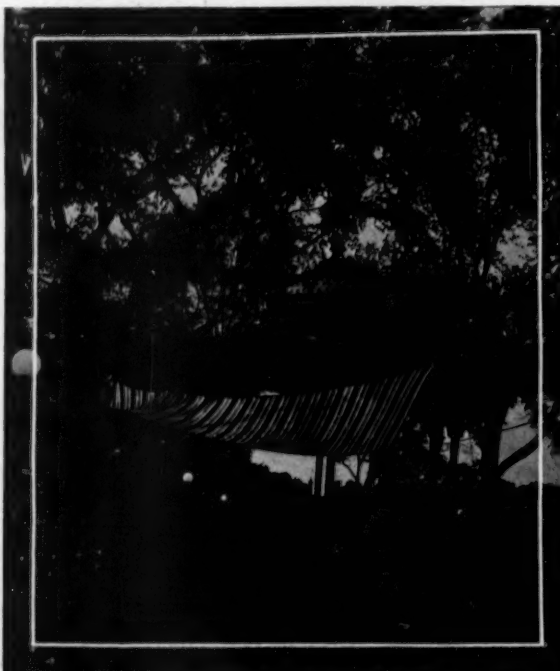
and ridiculous bandstand in New York City's greatest park.

If San Francisco lectures us on our whole duty as bandstand architects we must hang our heads and face the music.

WHAT AILS US?

What is the matter with American appreciation of art? This country pays liberally for everything that is sensationalized and grudges even a pittance for merit in art unaccompanied by the fierce white glare of publicity, the flaming brilliance of the headliner and the blinding illuminative paragraphs of the press agent. Recently a composer, Granados, who produced a new opera at the Metropolitan, was found to be in such dire want that a fund of

BANDSTAND IN CENTRAL PARK, NEW YORK.



BANDSTAND IN GOLDEN GATE PARK, SAN FRANCISCO.

\$4,000 had to be raised here for him and his family by sympathetic colleagues and lay music lovers. At about the same time it was discovered that Ralph Albert Blakelock, a great American painter, had been languishing in an insane asylum for years while his wife and sixteen year old son faced starvation in a Catskill Mountain hut, the boy supporting himself and his mother by cutting ice. Lastly there comes to mind the example of a pianist, known the world over a few years ago and still in his prime, who was reduced to playing at a moving picture house in New York and recently faced such straits that he was forced to accept a bounty of one dollar per day from a charity fund organized here for needy musicians. Why are such things in this generous land of plenty?

What is the matter with American appreciation of art?

THE TOO ABUSED CRITICS

If a doctor said that a certain popular actress was not in the best of health—that her heart action was weak—that her lungs were ready for any disease germ—no one would think of refuting the doctor by telling him that the actress was a great favorite with the public. Yet there are many who believe they are covering music critics with shame and confusion by telling them about criticised compositions which have become immensely popular. They say: "The critics inform us that Chopin was deficient in structural skill. Well, all I can say is that I prefer Chopin to all other composers, no matter what the critics say." But they do not say: "The doctor informs me that my mother has the asthma. Well, all I can say is that I love my mother better than any other woman, no matter what the doctor says." A man may love a mother who is paralyzed, deaf, dumb, and blind, and the public may make a popular success of a composition filled with errors of musical grammar and commonplace in melody. But neither the doctor nor the critic is necessarily wrong.

A doctor may fall in love with a woman of delicate health and feeble constitution, and he may be utterly indifferent to the personal charms of a woman in perfect health. His duty as a doctor begins and ends with keeping the public in health. It is none of his business whether his patient is attractive or not. And the ideal critic is one who knows whether a work is well written or properly performed or not.

It is the business of a musical work and of a performer to please the public, but it is not the business of a true critic to found his judgment of an art work on the likes or dislikes of the public. Critics, of course, make as many mistakes as doctors do. And many critics hesitate to express their opinions for fear the verdict of the public may go against them. But they are not really great critics. They are reporters. They are also sometimes mere transcribers of the emotions aroused in them by a recent performance of a work that appealed to them. Other so called critics are nothing but fault finders. They think they reveal a very high ideal by pointing out defects in every work, forgetting that it is easier to see blemishes than to recognize the merits in a work in which the good and bad are equally distributed.

But the great mistake of the public is in thinking that a critic is unquestionably wrong whenever he writes about weak spots in a musical work which the public likes. If such an argument could be carried to the absurd extreme it would be possible by its means to prove that Milton was not blind and Beethoven was not deaf, for the reverence of the public for these great men proves that they had no defects.

THE END OF BRAHMS

Henry T. Finck, in the New York Evening Post, takes leave of Brahms in an eloquent farewell: "It is in his chamber music, his second symphony and his 'Academic' overture that Brahms is at his best. These and the ten songs referred to will live. His other songs (the total number is 196), his choral works and his piano concertos, sonatas and short pieces are doomed to an early demise; they have all the defects of Teutonic art, with few of its virtues. It must be sad for lovers of Brahms to see him thus pass away."

NIKISCH PHILHARMONIC CONCERTS

The ten matinees and ten evening concerts of the Berlin Philharmonic Orchestra, under Nikisch, which stand first in importance among the many series of symphony concerts given in the German capital, were crowded this season, and all accounts agree that the great conductor never has been in better form than during the past winter. A brief glance at his programs reveals interesting materials:

FIRST PAIR OF CONCERTS, OCTOBER 10 AND 11.

Symphony No. 4.....Beethoven
Concerto in D minor for piano and orchestra.....Brahms
Overture to the "Meistersinger".....Wagner
Arthur Schnabel, soloist.

SECOND PAIR OF CONCERTS, OCTOBER 24 AND 25.

"Das Lied von der Erde".....Mahler
"Don Juan" symphonic poem.....Strauss
Ilona Durigo, George Meader, soloists.

THIRD PAIR OF CONCERTS, NOVEMBER 7 AND 8.

Symphony No. 13 in G minor.....Haydn
Piano concerto in A minor.....Schumann
Symphony No. 3 in F major.....Brahms
Ernst von Dohnányi, soloist.

FOURTH PAIR OF CONCERTS, NOVEMBER 28 AND 29.

Overture to "Euryanthe" }
Rhezia's aria from "Oberon" }.....Weber
Moorish rhapsody.....Humperdinck
"Lieder eines Fahrenden Gesellen".....Mahler
Symphony No. 2 in C major.....Schumann
Edyth Walker, soloist.

FIFTH PAIR OF CONCERTS, DECEMBER 12 AND 13.

BEETHOVEN PROGRAM.

"Leonore" overture No. 3.
Violin concerto
Symphony No. 5 in C minor.
Franz von Vecsey, soloist.

SIXTH PAIR OF CONCERTS, JANUARY 9 AND 10.

Symphony No. 2 in C minor.....Bruckner
Tamino's aria from the "Magic Flute".....Mozart
Entracte and ballet music from "Rosamunde".....Schubert
Assad's aria from "The Queen of Sheba".....Goldmark
Military March instrumented by Gustav Brecher.....Schubert
Leo Slezak, soloist.

SEVENTH PAIR OF CONCERTS, JANUARY 23 AND 24.

Symphony in E flat.....Mozart
Concerto No. 4 in G major for piano and orchestra
Beethoven
Concerto grosso No. 10 in D minor.....Handel
"Wanderer" Fantasy.....Schubert-Liszt
Eugen D'Albert, soloist.

EIGHTH PAIR OF CONCERTS, FEBRUARY 6 AND 7.

Symphony No. 4 in A major (the Italian).....Mendelssohn
Violin concerto.....Brahms
Symphony No. 7 in A major.....Beethoven
Carl Flesch, soloist.

NINTH PAIR OF CONCERTS, FEBRUARY 20 AND 21.

Overture to the "Barber of Bagdad".....Cornelius
"Wieland der Schmied" symphonic poem.....Hausegger
Concerto for piano and orchestra in E flat.....Liszt
Symphony Pathétique.....Tchaikowsky
Vera Schapira, soloist.

TENTH PAIR OF CONCERTS, MARCH 5 AND 6.

Overture to "Egmont" }
Pastorale Symphony }.....Beethoven
Symphony No. 1 in C minor.....Brahms
No soloist.

EXTRA PAIR OF CONCERTS FOR THE BENEFIT OF THE PENSION FUND OF THE PHILHARMONIC ORCHESTRA, MARCH 12 AND 13.

BEETHOVEN PROGRAM.

Overture to "Coriolan."
Concerto for piano and orchestra in C minor.
"Eroica" symphony.

Arthur Schnabel, soloist.

From the above programs it will be seen that no absolute novelties were presented by Nikisch, although works by contemporaneous composers, such as Strauss, Humperdinck, Hausegger and Gustav Mahler, were performed. Beethoven led in popularity, his name appearing on the program eleven times. Brahms came next, being represented with four numbers; Schubert was heard three times; Mozart, Schumann, Mahler and Weber twice each, while the other composers had but one hearing.

Among the soloists were two Americans, both vocalists, Edyth Walker and George Meader.

GRANADOS CUP LOST ON SUSSEX

Gift to the Composer Went to the Depths With Its Talented Possessor

When Enrique Granados, the Spanish composer, and Senora Granados perished on the torpedoed steamer *Sussex*, the loving cup shown in the picture herewith was lost. At the time the cup was given to Granados a draft for four thousand dollars also was presented. It is thought the draft went down with the composer, since it never has been presented for collection. By good fortune, Ernest Schelling, who introduced Granados and his works to this coun-

try, kept a duplicate of the draft. After certain banking conditions are complied with the money will be paid to the Granados children, who are now in Spain.

It was at a gathering at the home of the famous American pianist that the cup was given to Granados. The donors were Otto H. Kahn, Mr. and Mrs. William H. Bliss, Mr. and Mrs. Robert Bliss, Clarence Mackay, Fritz Kreisler, I. J. Paderewski, Mrs. Philip Lydig, William T. Carrington, the Spanish Ambassador, and Mr. and Mrs. Schelling. So liberal had been the response to the subscription started by Mr. Schelling that when the cup was purchased also four thousand dollars remained to be presented to Granados.



GRANADOS LOVING CUP

A MANAGERIAL LIST

Florence L. Pease, the New York manager, will, during the coming season, 1916-1917, present in her first year of independent management a really notable list of artists.

Povla Frisch, the Danish-French soprano, who achieved a distinct success in her first American season, which ended recently, will continue with Miss Pease.

Lucy Gates, the distinguished American soprano, who has just given "Faust" under her own direction in Salt Lake City, is another artist on Miss Pease's roster.

Oscar Seagle, in the very first rank of American baritones, also will be one of the artists on the Pease list. Mr. Seagle will be soloist in the performance of Brahms' "Requiem," to be given at the Norfolk, Conn., festival, June 6, 7 and 8. Immediately thereafter he will open his summer school at Schroon Lake.

Roderick White, the violinist, appeared recently with the St. Cecilia Club of Grand Rapids, Mich. He will spend his summer in the Middle West.

Winifred Christie, the Scotch pianist, appeared with the Kneisel Quartet in Buffalo, Brooklyn, and at the concert in Aeolian Hall, New York, March 21, in addition to her recitals.

Jean Verd, the young French pianist, whose excellent work in joint recitals with Mme. Frisch called forth much favorable notice during the season just closed, is another Pease artist.

Esther Dale, soprano, is a member of the music faculty of Smith College. Miss Dale has been filling many festival engagements, and last month she sang in the "Creation" at Amherst College and in

the production of "Elijah," given by the Middlesex Festival Association, Middletown, Conn.

Charles Cooper, pianist, will be heard in recital in New York, Boston and Chicago next season.

Elizabeth Howry, soprano, pupil of Mme. Sembrich, is just starting her professional career under Miss Pease's management.

"Caliban" and Rain

A MUSICAL COURIER representative attempted to hear "Caliban of the Yellow Sands" (a masque by Percy Mackaye, with music by Arthur Farwell) performance last Saturday evening at the Stadium of the College of the City of New York, but rain marred the entertainment after it had proceeded less than an hour and, therefore, complete impressions could not be formed and, therefore, shall not be set down here, in justice to the author and composer. What was seen of the costumes, settings, stage management, grouping and general ensemble, deserves unlimited praise. So much as was heard of the dialogue had dignity and worth and the same may be said of the music. Concerned in the cast were Howard Kyle, Edith Wynne Matthison, Hedwig Reicher, Emanuel Reicher, Gladys Hanson, Margaret Wycherly, Thomas A. Wise, Thais Lawton, Mary Lawton, etc.

A chorus from the Oratorio Society of New York and an orchestra were conducted admirably and effectively by Louis Koemmenich, master leader in everything his baton undertakes to set forth.

Frieda Hempel's Plans

At the conclusion of her spring concert season in Boston recently, Frieda Hempel, the popular coloratura soprano of the Metropolitan Opera Company, returned to New York. She will remain here until the latter part of June, when she expects to sail for Switzerland, where she owns a chateau. After a few weeks spent in rest there, she will go to Germany to help raise money for the destitute women and children, sufferers of the war.

CHICAGO'S REJUVENATED MUSICAL ART SOCIETY SINGS PART-SONG PROGRAM

Herbert E. Hyde, the Society's New Conductor, Is an Able Baton Wielder—
Chicago Woman's Club Holds Annual Meeting and Elects Officers—
"Goyescas" Music Heard at City Club

Chicago, Ill., May 28, 1916.

The rejuvenated Musical Art Society sang a program of part songs under the direction of its new conductor, Herbert E. Hyde, at Central Music Hall, Monday evening, May 22. With a view to disclosing its capabilities after a year's oblivion, it presented itself in a program of Leisring, Palestrina, Vittoria, Tschaiakowsky, Grieg, Bruckner, Lassen, Delamarter, Palm, German, Williams and Gretschaninoff works. It is true there were many flaws noted throughout the program such as faulty intonation—especially were the sopranos not always true to pitch—and the society has not as yet mastered the secret of pianissimo. But with more rehearsals no doubt these will be easily overcome, under the able direction of the new conductor, Mr. Hyde.

Chicago Woman's Musical Club Officers

At the annual meeting of the Chicago Woman's Musical Club the following officers were elected: President, Mrs. Harrison G. Wells; first vice-president, Mrs. Jeremiah Hallissy; second vice-president, Mrs. A. J. Oschner; recording secretary, Mrs. Chas. B. Waterbury; corresponding secretary, Mrs. Edmund J. Tyler; treasurer, Mrs. Edwin M. De Camp; librarian, Mrs. Edythe Pruyn Hall. Directors: Eleanor Capps Hostler, Ella O'Neal Corri-

gan, Marie Hoover Ellis, Mrs. Fletcher Dobyns, Julie Manierre, Edythe Pruyn Hall, Mrs. Robert H. Moulton.

"Goyescas" Sung Under Van Grove's Direction

Solo portions of Enrique Granados' Spanish opera, "Goyescas," were given for the first time in Chicago at the City Club, Friday evening, May 26, under the auspices of the Sociedad Hispano-Americana of Chicago. Preceding the opera Eusebio Concialdi sang the "Pagliacci" prologue; a monologue by Juan A. Meana was given by Humberto Gagliasso and a comedy by Humberto Gagliasso. The Granados opera selections were given under the efficient direction of Isaac Van Grove. Considering the fact that "Goyescas" was not performed in its entirety on this occasion, and as it was reviewed in the MUSICAL COURIER fully at the time of its first presentation at the Metropolitan Opera House this season, details will not be gone into here. Mabel Van Grove, soprano, sang Rosario's solos with appealing charm and her beautiful soprano voice was effectively used. Others in the cast helping to make the performance impressive were Mabel Corlew, contralto; Stuart Dykema, tenor, and Eusebio Concialdi, baritone. The piano version of the score Mr. Van Grove played with that skillful musicianship that has placed him in the first rank among pianists.

Arthur Burton to Teach During Summer

Arthur Burton will teach until August 1 at his studio in the Fine Arts Building. This prominent vocal instructor has had a very successful season and a good class is already booked for the summer.

American Conservatory Contest

Voice students of the American Conservatory were heard in the annual contest for medals, on Saturday afternoon, May 20, at Central Music Hall, before a large and interested audience. There were fourteen of the advanced class and sixteen of the moderately advanced class who took part. The performances were all of high standard. A fact which impressed one also was the easy stage presence and delivery on the part of the contestants, which indicated that most of them have had many opportunities to sing in public recitals which is such a valuable part of the training. It proved a difficult task for the judges to make the selections. W. R. Worley was chosen for the first medal in the advanced class, singing "Celeste Aida"; the other successful ones were Mae Norton, who sang "My Heart at Thy Sweet Voice"; Emma Ewen, Alma Alpers, Emma Bracken and Ethel Tamminga. Several others received honorable mention. The adjudicators were Frederick Root, James G. MacDermid and Marion Green.

Lehmann's Summer Course

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and interesting studies will be introduced with special attention to tone production and interpretation. As Mr. Lehmann teaches only three days each week from June 23 to September 1, it is advisable to arrange for time now. After October 1 Mr. Lehmann will be associated with the Hadley School of Music in the new Lyon & Healy building.

Chicago Musical College News

The fiftieth annual commencement exercises and concert of the Chicago Musical College will be held in the Auditorium Theatre, Saturday evening, June 17. Seventy-five members, including a majority of the Chicago Symphony Orchestra players, will be used for the accompaniment of diamond medal winners of the different departments of the college. The graduation, senior diploma, and teachers' certificate classes number more than 300, the largest ever graduated from this institution. A feature of the concert will be the first appearance of the Chicago Musical College Chorus of 125 voices under the direction of H. R. Detweiler.

The final competition for diamond, gold and silver medals has just closed and the awards have gone to students from seven States. Announcement is made that next season three additional medals will be given: Dr. S. Solomon, wealthy patron of music, will give a Chopin diamond medal to be competed for by ladies; Adolf Muhlmann will give a Mozart diamond medal, and Leon Sametini will give a Bach medal. These three additional medals may be competed for by members of any class.

Rose Marie Blaine, student of Adolf Muhlmann at the Chicago Musical College, is singing one of the two prima donna roles in the musical play now being given in the Marigold Room at the Bismarck Garden.

The summer term or normal session of the Chicago Musical College will begin Monday, June 26, with a faculty of sixty-eight, or practically every teacher who is on the staff during the regular school year. Music students who expect to study throughout the summer are peculiarly fortunate in that conditions abroad will compel foreign teachers who formerly sojourned in Europe to remain in America throughout the entire year.

Honors for Rudolph Reuter Pupils

Out of the six medals given in this year's competitions in the piano department of the Chicago Musical College, three went to pupils of Rudolph Reuter. Frank Mannheimer, from Dayton, Ohio, and Aaron Ascher, Chicago Heights, won the diamond medals in the post graduate and senior certificate classes, respectively, and Howard McKnight the gold medal in the graduating class. Frances Grigsby obtained honorable mention in the same class.

Mr. Reuter will teach during the summer term at the Chicago Musical College for five weeks, beginning June

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26, after which he will motor East to spend his vacation in New Hampshire.

Westervelt Pupils' Recital

Pupils of Louise St. John Westervelt will give a program of songs Thursday evening, June 1, at the Columbia School Recital Hall.

Jennette Loudon's Activities

The closing exercises of the Jennette Loudon studios will be given on two consecutive Saturday afternoons in June, the advanced students' program being given on June 17 and the children's on the 24th. On the latter program will be original compositions played and sung by the young composers.

The Beethoven Trio, of which Miss Loudon is the able pianist, will appear in concert in Findlay, Ohio, on Wednesday, June 7.

Walter Spry Music School News

An overflow audience attended the final pupils' recital of the Walter Spry Music School for this season, last Friday evening, in the Fine Arts Building. Piano pupils of Alexander Raab and violin pupils of Hugo Kortschak performed and gave one of the best programs presented in the history of this school.

The graduation concert will be given Thursday evening, June 15, at 8.15 o'clock, in Recital Hall of the Fine Arts Building. The program will include piano concertos—C minor by Beethoven, the finale from the F minor of Chopin; violin concertos—allegro from D major by Mozart and the last movement of the G minor by Bruch, besides the "Oberon" overture by Von Weber by the School Orchestra, under the direction of Hugo Kortschak.

Notes

Marion Green was special soloist at Warren Avenue Congregational Church, Sunday evening, May 28, offering two numbers from Shelley and Elgar. The choir sang under the direction of Samuel Garton.

J. Lewis Browne, organist at St. Patrick's Church, played a dedicatory concert at the Marquette (Mich.) Consistory, on Thursday evening, May 25.

Pupils of the Maurice Rosenfeld Piano School were presented in recital at the Chicago Madrigal Club rooms in Kimball Hall, Friday evening, May 26.

A program of piano music was given Tuesday evening, May 23, at Auditorium Recital Hall, by some sixteen pupils of Theodore Kohn. A string quintet, composed of members of the Chicago Symphony Orchestra, assisted.

Mary Hesselgren, soprano, appeared in recital on Sunday afternoon, May 28, using with success numbers from Handel, Puccini, Franz, Woodman, and Nevin.

Meta Johnson read "The Maker of Dreams" and "Polly of the Circus," Sunday afternoon, May 28, at the Bergey Chicago Opera School, announcing the opening of her studio. JEANNETTE COX.

De Vally Soloist at Canadian

Shakespearean Tercentenary

Antoine de Vally, formerly lyric tenor of the Antwerp and Brussels Opera houses, was the vocalist at an entertainment given May 17 by the Royal Society of Canada to commemorate the Shakespeare Tercentenary. There was an introductory lecture by Professor J. W. Cunliffe, of Columbia University, and Mr. de Vally sang four songs from the comedies "As You Like It" and "Twelfth Night"; four songs of the tragic period, "Measure for Measure," "Hamlet" and "Othello," and three songs from "The Tempest." Of his singing the Ottawa Citizen said: "Antoine de Vally, celebrated Belgian operatic tenor, was the singer, and he illustrated Professor Cunliffe's remarks with exquisite renderings of a number of the songs."

Mr. de Vally is now under the exclusive management of Martha Maynard.

Louis Kroll at Traymore Hotel, Atlantic City

Louis Kroll, for many years director of the Traymore Orchestra, Atlantic City, spares neither effort nor expense in engaging good artists such as Louis Wolff, violinist; Leon Arkless, viola; Marsden Brooks, cellist, and Ridon Mendelevitch, violinist, to interpret the selections of the great composers to his satisfaction. He gives nightly programs before large and appreciative audiences which certainly show appreciation of his work. Not alone are these programs entertaining, they are also very educational.

Lopokova Married

It is reported that Lydia Lopokova, prima ballerina of the Diaghileff Ballet, and Enrico Barocchi, secretary of the same organization, who are both now in Spain, were quietly married just before the ballet sailed from here to appear in Madrid.

A SUCCESSFUL VOCAL TEACHER

Grace G. Gardner Accomplishes in Pupils the Excellent Results She Demonstrated in Concerts of Her Own

Although at present active in Cincinnati, where she has spacious and busy studios, Grace G. Gardner, the singer and vocal pedagogue, possesses an international reputation based on her opera, concert, and oratorio successes of former years and on her very effective work as a voice builder, voice repairer, coach and instructor. Of her many pupils, the best known is Lucile Lawrence, of the Metropolitan Opera House.

Grace G. Gardner originally prepared for opera with Signor Blasco, in Milan, and the maestro named her "Hilandia," after her Hiland country home in Ohio. She was known in Milan by that name, but she preferred her English appellation and used it for all her appearances in London and for her tours through England and Ireland. Miss Gardner has for years made a careful study of tone placement and diction, and "through her mastery in those branches," as a leading authority said recently, "has won the right to be classed with the most renowned vocal teachers of America." Whether her pupils sing in French, German, Italian or English, their diction is excellent, and they feel that their teacher has few equals in the art of training to sing in the English language with ease and perfect enunciation.

During her pedagogical activity in New York, the Gardner pupils filled some of the highest salaried church positions, several were accepted into the Metropolitan Opera Company, others became known as stars in light opera and concert singing.

Miss Gardner's New York friends are following with interest her work in Cincinnati, where, in the largest studio in the city, she trains young men and women in the art of placing and using the voice.

Her method for restoring the vocal organ when it has been strained or even broken was demonstrated in New York on numerous occasions, and several such cases now are meeting with success in Miss Gardner's hands in Cincinnati.

Attached are a few press excerpts from the many notices of the singing of Grace G. Gardner:

Miss Gardner is a painstaking artist.—London Weekly News, England.

"With Verdure Clad" from the "Creation" was beautifully rendered. She won enthusiastic recalls from the audience. Her songs were rendered with vigor and power, compass and beauty.—London Times, England.

A fine soprano voice, admirably cultivated.—London Times, England.

Miss Gardner handles her voice with much precision, clever accentuation and sweetness of tone.—London Weekly News, England.

In the "Jewel Song" her articulation was perfect and the tones she produces are possible only to a voice of surpassing sweetness, thoroughly drilled and cultured.—Oxford Gazette, England.

Miss Gardner sang the famous "Polacca" from "Mignon." She has a highly cultivated and beautiful voice.—Dublin Independent, Ireland.

In the "Jewel Song" from "Faust" she fairly charmed her hearers, who rapturously demanded an encore.—Londonderry Journal, Ireland.

Miss Gardner has a powerful voice, showing great culture which captivated her audience.—Limerick News, Ireland.

Her voice is of a most charming quality.—Londonderry Sentinel.

Every note she sings shows the accomplished artist.—New York Commercial Advertiser.

An enjoyable concert was given by Miss Gardner before an enthusiastic audience which entirely filled Chickering Hall. Her selections showed her brilliant soprano voice to advantage.—New York Commercial Advertiser.

Not only a voice that pleases, but her method also is artistic and her technique admirable.—New York Recorder.

Miss Gardner's voice is one of rare quality and sweetness, and possesses exceptional dramatic power.—New York Telegram.

Miss Grace Gardner is the fortunate owner of a voice which may be rightly designated as dramatic. Its quality is good, its range exceptional and its power adequate. Nature has been generous to this singer, and art has done much for her. Whenever she sings in public she is certain to attract a large audience, for her admirers are many and sincere. She has acquired a knowledge of French, German and Italian with such success that she has become an accomplished linguist. Miss Gardner has a very handsome stage presence, is brimful of enthusiasm, and imbued with a lofty ambition. She has a true idea of her mission and is in love with her art. In society she is a favorite.—The Musical Courier.

Grace Gardner was enthusiastically received by the audience. The full, rich tones of her voice, and the perfect training were very noticeable in her solo, "Rejoice Greatly," from the "Messiah." An exquisite little encore, "Butterflies," was given in such a dainty way as to make the air seem full of the bright, beautiful little wings. As Miss Gardner studied some time with Georg Henschel, her rendition of "Spring," by this composer, was perfect.—Cincinnati Tribune.

The full house, the appreciative audience, the continued and rapturous encores, were an ovation to the fair singer. The power,

richness, melody, and perfect control of her voice showed a high state of cultivation.—Cincinnati Commercial.

Miss Gardner showed great capacity of voice and high culture. Her purity of tone, play of expression, and perfect enunciation all had range in her selections for the evening.—Cincinnati Times-Star.

Every note she sings shows the accomplished artist.—Cincinnati Enquirer.

Grace Gardner ranks as an artist of high character. She sang nineteen numbers, rendered artistically, and in a faultless manner. Her voice was rich and under perfect control.—Cincinnati Enquirer.

At present Miss Gardner bases great hopes on several of her pupils, but particularly on Misses Reppert and Enneking, "two singers of impressive accomplishment and radiant promise," as their enthusiastic instructor calls them.

Hugh Allan Gives a Night in Bohemia

Hugh Allan, the popular baritone, gave a night in Bohemia, or a Bohemian night, at his apartment, 167 Madison avenue, New York, Saturday evening, May 27. The atmosphere was truly jovial, delightful and bohemian in every sense.

Among those present were Anna Fitzu, Belle Story, Grace Hoffman, Lucile Orrell, Idelle Patterson, Beatrice Bowman, Lydia Lindgren, Olga Pawloska, Rudolph Ganz, Andrea de Segurole, Hans Kronold, Jascha Bron, Robert Armour, John McE. Bowman, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Paul Schmidt, Amie Gouraud (Princess Mishkinoff), Lieutenant-Commander MacHammon, Mr. and Mrs. Pescia, Viscountess Alma Surok, Joseph Riter, Sigmund Spaeth, Mr. and Mrs. Samuel McConnell, Mr. and Mrs. Percy Bebas, Mr. and Mrs. Solomon Wexler, of New Orleans, Mr. William H. Penn, Mr. Paul Strauss, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Richard Ferris, of Los Angeles, Mr. and Mrs. Perry, Mr. James H. Herron, of Toronto, the Misses Lulu and Minnie Breid, Mr. and Mrs. M. R. Walsh, Mr. Bartlett Arkell, Miss Mildred Adams, Mr. Frederick Andrews, Mr. Russ Patterson, Tom Rector, Miss Nathalie Rector, Miss Edna Kellogg, Mr. and Mrs. Madison C. Corey, the Duke de Durazzo, Tom Dobson, Mme. La Rossini, Mme. Androva, and many others.

Bynner Apostrophizes Maud Allan

Witter Bynner, author of the famous one act play in blank verse, "Tiger," which had a successful run in Philadelphia and other American cities, has contributed the following lines to the MUSICAL COURIER, dedicated to Maud Allan, the great dancer:

TO MAUD ALLAN.

Cactus of pain and sand
Of barrenness!
Yet even here shall stand
Beauty and bless
With her unfailing hand
And keep me brave
Under the desert sky
And guide and save . . .
Till even I
Shall walk with her untroubled on the grave.

—WITTER BYNNER.

Anita Rio Shares Honors With Amato

At the "Artists' Night" concert of the Keene, N. H., Festival, Mme. Rio shared the honors of the evening with Pasquale Amato, baritone of the Metropolitan Opera Company, singing the aria "Ritorna Vincitor," from Aida, after which she was obliged to respond to two "encores." Her second number was a group of "Mother Goose Songs," by Arthur Edward Johnson (dedicated to Mme. Rio), with which she has been making such great success this season. Mme. Rio sang ten of these songs on this occasion, and the Keene public was so enthusiastic over them that a repetition of many was demanded.

Los Angeles Orchestra Listeners

Alfred Hertz and his wife, Mrs. H. H. A. Beach, and William Shakespeare, the London singing master, were present at the recent concert of the Los Angeles Symphony Orchestra.

Gluschkina's Summer

Mischa Gluschkina, the Russian violin virtuoso, expects to have a busy summer. One of the recent dates booked for him by his new manager, W. S. Lockhart, of Chicago, is that for a recital at La Porte, Tex., on July 12.

In the Musical Courier Register

Among those who registered last week in the MUSICAL COURIER register at the San Diego Exposition were Norman F. Maw, Charles R. Baker and Mr. and Mrs. Alfred Hertz.

WEATHER MAN POSTPONES OPEN AIR PERFORMANCE OF "ELIJAH" IN BOSTON

Big Event Delayed a Week Owing to Inclemency of Weather—Concerto Armonico Initiates Series of Popular Price Open Air Concerts at Braves Field—Apollo Club Re-elects Emil Mollenhauer Conductor, and Courtenay Guild President

31 Symphony Chambers,
Boston, Mass., May 28, 1916.

Boston will have to wait one more week to witness the mammoth al fresco performance of Mendelssohn's oratorio, "Elijah," which was scheduled to take place at Braves Field on the afternoon of May 28. Owing to the inclement condition of the weather, Manager S. Kronberg decided to postpone the production until next Sunday, thereby securing to the audience the full advantages of the immense undertaking, which promises to be the fore-runner of a series of similar annual events. Unless the weather man again asserts his prerogative the performance will occur in all of its much heralded splendor on the afternoon of June 4.

Concerto Armonico Initiates Concert Series

The Concerto Armonico, an organization of one hundred and twenty-five musicians, under the leadership of Alfonso d'Avino, gave the first of its series of popular price open air concerts at Braves Field on the afternoon of May 21. Mme. Bice Bernardi-Stivanello, the Venetian soprano, and Simone Mantia, euphonium soloist, assisted. The program, including fourteen numbers, was well selected and excellently performed. The principal instrumental pieces were by Verdi, Herbert, Boito, Bocalossi, Bizet and Mascagni. Good work by both soloists added to the pleasure of the occasion. There was a large audience.

Izetta B. Holway Presents Several Pupils

Izetta B. Holway presented several of her vocal pupils in a recital at Huntington Hall on the evening of May 24. Those participating were: Lulu M. Wakefield, Eleanor Marie Mulhern, Marion L. Godfrey, Ivy Laurestina Clair and Laurence B. Ford, each of whom rendered a solo group. Hazel l'Africain provided variety in several cello solos. Tracy's "Im Tyrol," sung by Miss Mulhern and Mr. Ford, concluded the program. J. Angus Winter was accompanist.

Barrows Pupil Soloist With Providence Symphony

Claudia Rhea Fournier, contralto and artist-pupil of Harriot Eudora Barrows, was soloist with the Providence Symphony Orchestra (Roswell H. Fairman, conductor) at its final concert of the season on the evening of May 21 in Infantry Hall, Providence. Mme. Fournier sang the aria "Adieu Forets," from Tchaikowsky's "Jeanne d'Arc."

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Her voice is pure and sweet toned, flexible and true to pitch. She sang with admirable taste and good expression and was recalled twice after the aria. Mme. Fournier was heard previously with the Arion Club and Providence Symphony Orchestra at the Christmas performance of "The Messiah," and more recently at a concert of the Monday Morning Musical Club.

Apollo Club Re-elects Mollenhauer and Guild

Emil Mollenhauer, under whose efficient direction the Apollo Club of Boston has attained its present high place among the vocal organizations of New England, was re-elected conductor of the club for the ensuing season at its forty-sixth annual election on the evening of May 17. Courtenay Guild was re-elected president. Following the election and banquet, an interesting musical program was delivered by George H. Boynton, a member of the club. Mr. Boynton is a well known Boston tenor and an artist-pupil of Arthur J. Hubbard.

Third Week of "Pops" Largely Attended

The third week of popular orchestral concerts at Symphony Hall, under the direction of Ernst Schmidt, was even more successful than the preceding weeks. The attendance was brilliant, showing a handsome increase during the week, and the programs were well selected and excellently performed. General satisfaction is being expressed for the popular character of these programs, and it is thought that the entire season will be the most successful in the history of the orchestra.

Laura Littlefield Scores in Two Programs

Laura Littlefield was heard in an interesting and artistic song recital before the Haverhill Chapter of the Daughters of the Revolution on May 19 at the Hotel Vendome. Mrs. Dudley T. Fitts was her accompanist. Mrs. Littlefield sang the Micaela aria from "Carmen" and groups of English and German songs. Her selections were well suited to her beautiful lyric voice, and she was accorded a veritable ovation by her audience.

On May 23 Mrs. Littlefield participated in an afternoon musicale at the home of Mrs. Fred S. Pratt, in West Newton. Her program included selections from Handel, Bleichman, Hahn, Gretry, Hopekirk, Cooke, Carpenter, Engel, Del Riego and Florence Spalding. The freshness and beauty of her voice and her artistic renditions again gave pleasure to her audience. Others on the program were Harriet A. Shaw, harpist, and Hildegard Nash, violinist.

Jose Shaun's Successful Season

Jose Shaun, the young Boston tenor, artist-pupil of Theodore Schroeder, has met with many successes this season. Recently he sang with the Weymouth Choral Society in Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater," when his excellent work aroused an ovation. He was particularly successful in the difficult interpolated cadenza at the end of the aria, "Cujus Animam." Mr. Shaun was re-engaged for next season.

At the Keene Festival, where he appeared with Pasquale Amato, Willard Flint, Lambert Murphy, Mary Jordan, Cara Sapin and other eminent artists, Mr. Shaun was also accorded a warm welcome.

Mr. Shaun has many important bookings for next season and is engaged to sing at both the Saco Valley and Lynn festivals, where he will be associated with some of the most prominent artists before the public. Mr. Shaun's singing, notable for its clarity of tone production, excellent diction and consistent style, has everywhere been commented upon and reflects great credit both upon himself and his teacher.

Soprano and Pianist in Interesting Concert

Dorothy McDonough, soprano, and Claire Forbes, pianist, gave an interesting concert on the evening of May 25 in Steinert Hall. Miss McDonough was heard in songs by Mozart, Bohm, Haydn, Ronald, Quilter, Kahn, Cadman and Wilson. Miss Forbes played selections from Rachmaninoff, Chopin and Liszt. Harriet Wescott Gruber was the accompanist. There was a good-sized audience.

Miss Forbes, who is an artist-pupil of Heinrich Gebhard, has been heard here several times this season. She is a gifted and skilled pianist. Her technic is well developed, and her tone has depth and sonority. She played with an imagination, warmth and brilliance that reflected credit both upon herself and her distinguished teacher.

Miss McDonough's voice is a light soprano of good quality. She sang pleasingly in the lighter numbers.

Pupils of Guy Maier Give an Hour of Music

Guy Maier, well known as a pianist and teacher, presented several of his pupils in an hour of piano music at Steinert Hall on the afternoon of May 24. The pupils and their performances were as follows: Howard Parker, Sonata Appassionata (Beethoven, first movement); Mildred Parker, romance-serenade (Smith) and "Will-o'-the-Wisp" (Rogers); Lurena Phillips romance in D flat (Sibelius) and study in waltz style (Saint-Saëns); Harold

Lindergreen, cradle song (Iljinski) and prelude (Lindergreen); Merrihew Hallett, "A Song of the Sea" and "A Dream" (Hallett) and "The Dreaming Doll" (Poldini); Elva Thompson, ballade in A flat (Chopin); Charlotte O'Brien, waltz in C (Gurlitt) and boat song (Offenbach); Howard Parker, rhapsody in E flat (Brahms).

The recital was one of much interest and reflected great credit upon Mr. Maier. His pupils are all talented, and have been carefully trained in the fundamentals of their art. Finger technic and pedaling were well developed, and the tonal quality in general was clear and crisp. The

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Pianist

work of Mr. Parker, who began and ended the program, should be especially commended. Lindergreen, twelve years old, and Hallett, nine, were introduced as composers. Their compositions were interesting and indicative of real creative ability. Mr. Maier is to be congratulated upon the success of the recital.

Pupils of Arthur Wilson in Song Recital

Pupils of Arthur Wilson were heard in an interesting song recital on the evening of May 27 at Steinert Hall. The program was well selected and included both solo and ensemble numbers. The principal singers were the following: Martha Atwood Baker, Bessie Talbot Salmon and Carroll J. Swan, soprano; Mabel N. Foote and Marjorie Thompson, contraltos; Ben Redden, tenor; Lester Aldrich, William Griffith and Frederick Huddy, baritones. Martha Whittemore played cello obligatos to several numbers. Wells Weston was the accompanist.

The recital was one of much merit. The singing of Mrs. Baker, Mrs. Foote and Mr. Griffith and the excellent ensemble of the choruses were outstanding. An audience of good size was appreciative.

"Class" Recital by Pupils of Heinrich Gebhard

Heinrich Gebhard, the eminent pianist and instructor, gave the first of two "class" recitals on the afternoon of May 21 at his home in Brookline. Six pupils performed as follows: Beatrice Spaulding, concerto No. 4, G major (Beethoven, first movement); Helen Phelps, "Clair de Lune" (Debussy), "Prize Song" from "Meistersinger" (Wagner) and waltz in E minor (Chopin); Florence Griffin, andante favori in F (Beethoven), nocturne (Debussy), and novelette No. 7 (Schumann); Minerva Dickerman, Hungarian fantasy (Liszt); Clara Rubey, fantasia, op. 49 (Chopin); Rosetta Samuel, chromatic fantasia and fugue (Bach) and arabesques on Strauss' "Blue Danube" waltzes (Schulz-Evler).

Mr. Gebhard's pupils' recitals have come to be looked upon as annual post-season events, so many young virtuosi have received their introduction to the public at these occasions in the past. The present recital was no exception, as the six pupils performing displayed not only unusual talent, but also surprising ability, in consideration of their status. They are well grounded technically, and fluently consistent in their performances. The playing of all the young ladies should be commended, especially that of Miss Griffin and Miss Samuel. V. H. STRICKLAND.

BRIEF OUTLINE OF MUSICAL EVENTS OF G. F. W. C. NOW IN SESSION IN NEW YORK CITY

Music is one of the important departments of the Thirtieth Biennial Convention of the General Federation of Women's Clubs now in session in New York City. This department is under the very efficient direction of Mrs. F. S. Wardwell, of Highland Place, Stamford, Conn., chairman of the music department of the convention, and Mrs. William Rogers Chapman, president of the New York Rubinstein Club, and chairman of the local biennial board committee.

Programs of excellent merit have been provided and valuable and interesting discussions taken place.

At the formal opening of the convention, at the Seventh Regiment Armory, Wednesday evening, May 24, Jerome Uhl, baritone, was a much enjoyed soloist. Music was also provided by the Seventh Regiment Band.

On Friday evening, Florence Otis, soprano, and William Wade Hinshaw, former baritone of the Metropolitan Opera Company, were the soloists, for whom much energetic applause was displayed.

One of the most important sessions occurred on the afternoon of Saturday, May 27, in the Rose Room of the Hotel Astor, when the following prominent members of the musical world participated: Henry Holden Huss, pianist-composer, and Hildegard Hofmann Huss, soprano; Havrah Hubbard, universally known for his authoritative grand opera "talks," who appeared also on Monday evening, May 30, at the armory with Claude Gott-helf at the piano, in Montemezzi's opera, "The Love of Three Kings"; Mrs. Edward MacDowell, Bruno Huhn, Mrs. Robert F. MacArthur, Tulsa, Okla.; David Mannes, John Barnes Wells in Harriet Ware songs; Henrietta Baker-Low, of the Peabody Conservatory of Music, Baltimore, Md.; Dr. Frank B. Rix, director of music, public schools, New York City; Arthur Farwell, Otto Kinkeldey, chief of the music division of the New York Public Library.

The program as outlined for the musical events of the convention, in the May 25 issue of the MUSICAL COURIER, has practically been followed and a complete review of these throughout the entire session will follow in the June 8 issue.

Walter van Noorden, for sixteen years the managing director of the Carl Rosa Opera Company (England) died not long ago.

OVER 25,000 PERSONS HEAR NEWARK SINGERS

Open Air Interdenominational Religious Service Attracts Huge Throng to New Amphitheatre at Weequahic Park—Notes of Interest

Newark, N. J., May 29, 1916.

Sunday afternoon, in Weequahic Park, all of the churches of the city of Newark, joined together in a gigantic open air religious service, which had been fittingly advertised as an important part of the city's 250th anniversary exercises. Preparation had been made for seating forty thousand people and when the services began there were very few sections empty. For two hours before the time set, the crowd swarmed to the big arena in great numbers. It was an impressive sight and one never to be forgotten by those who attended.

One of the features of the afternoon was the musical program. The chorus, made up of about one hundred singers, nearly all members of prominent church choirs and well known choral organizations, was organized under the auspices of the Newark Musicians' Club and included in its number a great many of the club members. James Philipson, organist and choirmaster of the Clinton Avenue Reformed Church, directed the singers and displayed in his work the skill of an experienced conductor. In the chorus numbers, the accompaniment for the solos, and in the hymns, his work demanded great credit.

The first musical number on the program was Schubert's "Omnipotence," which was splendidly sung by the large chorus under Mr. Philipson's direction, Voss' Band furnishing the accompaniment. It is not an easy task to congregate a large number of voices in the open air and obtain from them the most satisfactory results. However, Mr. Philipson accomplished what he was after and the effect was most pleasing. The two incidental solos in this number were taken by Inez Allen Potter, one of Newark's best known sopranos, and Ernest A. Burkhardt, the well known tenor. While Mrs. Potter had only a few bars to sing, all had a splendid opportunity of judging her vocal powers. Her voice could be heard clearly and distinctly and her rich tones, of beautiful quality, were delightful to listen to. Mr. Burkhardt's voice pleased again, as it always does. He has seldom been heard to better advantage and his incidental solo won him many more admirers on this occasion.

Bach-Gounod's "Ave Maria" received a beautiful interpretation by Florence Mulford Hunt, contralto of the Metropolitan Opera Company and soloist at St. Paul's M. E. Church, of this city. Mrs. Hunt's great big, rich voice delighted the huge throng and thunderous applause greeted her both before and after her numbers; the enthusiasm she evoked was spontaneous. The great crowd listened attentively to her singing and there was not a note that could not be heard distinctly in all parts of the great amphitheatre. Mrs. Hunt's solo was an important feature in the afternoon's program, and will long be remembered by the thousands who heard her.

The chorus, band and audience combined in a most satisfactory rendition of each of the hymns and "America," as the final number, formed a fitting close to a most impressive service.

Bishop Lines presided and addresses were delivered by Mayor Thos. L. Raymond, Mr. O'Toole, Rev. William J. Dawson and Rabbi Solomon Foster. Rabbi Foster, in his address, suggested that a monument be erected on this ground to mark the first service ever held in this city in which persons of all religions joined together. Former Governor Franklin Murphy, chairman of the Committee of One Hundred, in a short speech, offered to lead a list of subscribers for such a monument.

Thornton W. Allen was in charge of the musical program.

The service was a most successful one and reflected great credit on all who participated in its arrangement.

Notes

Tomorrow the members of the Newark Musicians' Club will spend the day at Lake Hopatcong, making the trip in large automobiles.

Mrs. Helen Robinson Clauder, whose reputation as a concert pianist and teacher is well known both in New York and in New Jersey, presented a number of her pupils in a recital at the Women's Club, East Orange, last Wednesday evening. They were assisted by Carl Schoner, violinist, George E. Clauder, cellist, and Harold Sproul, cellist, the latter a pupil of Mr. Clauder. The thorough training of this able teacher and her splendid method were well displayed in the work of her pupils. To the writer's knowledge, at least, there are few teachers of piano in this city who are more thorough or obtain more excellent results in their teaching.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS

Floy Little Bartlett

Sweet Little Woman o' Mine—Harriet Story Macfarlane, Rochester
Sweet Little Woman o' Mine.....Sara Senigo, New Haven
Sweet Little Woman o' Mine.....Stanley Hunnewell, New York
Sweet Little Woman o' Mine.....W. W. Kraft, New York
Vacation.....Harriet Story Macfarlane, Flint, Mich.
Vacation.....Stanley Hunnewell, New York
Miss Mariar.....Sara Senigo, New Haven

Marion Bauer

Phillis.....Mme. Buckhout, Yonkers, N. Y.
Youth Comes Dancing.....Ella Kellner, New York
Youth Comes Dancing.....Gladys Asman, Boston
Only of Thee and Me.....John Rankl, Chicago
Only of Thee and Me.....James Harrod, Nashua, N. H.
Star Trysts.....Marcella Craft, Hot Springs
Star Trysts.....Florence Macbeth, Bethlehem, Pa.
Send Me a Dream.....Anne Arkadij, St. Louis

Mrs. H. H. A. Beach

June.....Marcella Craft, Hot Springs
June.....Christine Levin, New York
The Year's at the Spring.....Hallett Gilbert, Cleveland
The Year's at the Spring.....Alma Peterson, St. Paul
Ah, Love, But a Day.....Isabel Richardson, Macomb, Ill.
The Secret.....Alice Gentle, San Francisco
Dark is the Night.....Alice Gentle, San Francisco
My Star.....Florence Brant, New York
Spring.....Mildred Langworthy, Macon, Ga.

Gena Branscombe

The Morning Wind.....Margaret Woodrow Wilson
The Morning Wind.....Eleanor Hazard Peacock, Detroit
The Morning Wind.....John Rankle, Chicago
Bluebells Drowsily Ringing.....Christine Levin, New York
I Bring You Heartsease.....Edna Dunham, Chicago
I Bring You Heartsease.....James H. Rattigan, Brighton, Mass.
A Lovely Maiden Roaming.....Mme. Buckhout, Chicago
I Send My Heart Up to Thee.....James Gamble, New York
Happiness.....Jessie M. Hamilton, Chicago

G. W. Chadwick

Lochinvar (Aria).....Herbert Witherspoon, New York
Lochinvar (Aria).....G. Roberts Lunger, Cambridge
The Lady of Leith.....Herbert Witherspoon, New York
The Recruit.....Charles E. Lutton, Evanston
Before the Dawn.....Franklyn Hunt, Kansas City
He Loves Me.....Helen Allen Hunt, New York
Thou Art So Like a Flower.....Helen Koyce, Morristown, N. J.

S. Coleridge-Taylor

Life and Death.....Dan Beddos, Milwaukee
Life and Death.....Frances Ingram, Chicago
Life and Death.....Margaret Keyes, Syracuse
Life and Death.....Hazel Milliken, Nashua
Life and Death.....Gay Donaldson, Syracuse

Mabel W. Daniels

Song of the Persian Captive.....Christine Miller, Newark
Song of the Persian Captive.....Florence Jepperson, Boston
Beyond.....Florence Jepperson, Boston
Daybreak.....Florence Jepperson, Boston
The Fields o' Ballyclare.....Florence Jepperson, Boston

Arthur Foote

Once at the Angelus.....Christine Levin, New York
An Irish Folk Song.....Louise Petrie, Cambridge
An Irish Folk Song.....Arnold Stephens, Paris
An Irish Folk Song.....Mabel Warren Baxter, New York
I'm Wearing Awa'.....Maude Fay, New York
When Icicles Hang by the Wall.....Harold L. Butler, Fredonia, Kans.
A Song of Four Seasons.....J. M. Arbuckle, Cambridge

Bruno Huhn

How Many Thousand Years Ago.....Margery Sharpe, London, Eng.
Invictus.....Francis Rogers, Hartford
Invictus.....J. A. Duchemin, Cincinnati
Invictus.....Norman Simon, Louisville
Invictus.....James Goddard, Chicago

Margaret Ruthven Lang

An Irish Love Song.....Christine Levin, New York
An Irish Love Song.....Nana Sentell, Santa Barbara
An Irish Love Song.....Merrill Morgan, New York
Day is Gone.....Ethelynde Smith, Portland, Me.
There Would I Be.....Charlotte Lund, New York
Into My Heart.....Florence Jepperson, Wellesley Hills, Mass.

Edward A. MacDowell

Long Ago, Sweetheart Mine.....John McCormack, Newark
Long Ago, Sweetheart Mine.....Percy Hemus, New York
Long Ago, Sweetheart Mine.....James H. Rattigan, Brighton, Mass.
Idyl.....John Barnes Wells, New York
Idyl.....Marcella Craft, Springfield, O.
Sweetheart, Tell Me.....Edwin Evans, New York
O Lovely Rose.....John Barnes Wells, New York
To a Wild Rose (From "Six Selected Songs").....Hazel Milliken, Nashua, N. H.
To a Wild Rose (From "Six Selected Songs").....Katherine Neal-Simmons, Portland, Ore.
Merry Maiden Spring.....Leonora E. Sindell, New York

Mary Turner Salter

A Boy's Soliloquy.....William F. Bentley, Galesburg, Ill.
The Sweet o' the Year.....Margery Sharpe, London, Eng.

Ward-Stephens

The Rose's Cup.....Christine Levin, New York
You and I.....Mme. Buckhout, Chicago
Summer-time.....Margaret Keyes, New York
Summer-time.....James Gamble, New York
(Advertisement)

Wilhelm Augstein Will Teach All Summer

Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, announces two summer courses, beginning June 1 and June



WILHELM AUGSTEIN.

15. Owing to the numerous student applications for work during the summer months, Mr. Augstein will teach the entire summer and continue his work at his studios in the Metropolitan Opera House, New York. Mr. Augstein looks back on a very successful winter season. Notable achievements have been won by several of his artist-pupils, whose appearance in the concert field was distinguished by an unusual vocal and artistic delivery.

Mr. Augstein is assisted in his work by Alberta Carina, an accompanist of high qualities and a coach of unusual merits. Special credit is due to her able assistance for the high artistic and interpretational results in the Augstein studios.

Marie Louise Wagner, American Soprano

The latest addition to the roster of the Musicians' Concert Management, Inc., is Marie Louise Wagner, the young American soprano, who upon the occasion of her recent debut as a recitalist at Carnegie Chamber Music Hall, was acknowledged by the New York press to be one of the most interesting and promising singers introduced to the public during the last season.

Miss Wagner is a native of Cincinnati and, even as a child, figured prominently in the musical life of that city. Since taking up her residence in New York in 1912 she has spent the greater part of the time in study with Sergei Klibansky, but recently has been making numerous concert appearances, a notable one being with the Catholic Oratorio Society and the New York Symphony Orchestra under the direction of Dr. Arthur Mees.

This young soprano enjoys the unique distinction of having been engaged to sing at one of the most important

opera houses in Germany—the Opera at Stuttgart—without having to go through the ordeal of an audition. She is said to have been accepted solely on the recommendation of Herman Weil of the Metropolitan Opera Company. Accordingly, Miss Wagner sailed for Europe in the summer of 1914 prepared to sing such Wagnerian roles as Elsa, Elizabeth and Sieglinde, as well as Aida, Pamina and Agatha. Her hopes were soon crushed, however, for she arrived in Hamburg on the very day that war was declared and, after waiting a few weeks, was informed that there would be no opera in Stuttgart that season and accordingly her contract would have to be postponed until the end of the war.

Since her return to America, Miss Wagner has been heard with unvarying success in Pittsburgh, Cincinnati,



MARIE LOUISE WAGNER,
Dramatic Soprano.

New York, Washington, Buffalo and other important musical centres.

Praise Follows Warren Proctor on Tour Through Iowa

Accounts of Warren Proctor's voice had in no way been exaggerated. Its power and control, ease and manner, dramatic as well as lyric ability are of a high order.—Fort Dodge (Ia.) Messenger.

Mr. Warren Proctor, tenor, captivated his audience and from the first number met with a response unusual in a Fort Dodge gathering. Mr. Proctor possesses a powerful tenor voice. He sang with buoyancy, enthusiasm and freedom, using his voice at the height of its dramatic power, just as easily as on the low soft whispering tones. His diction was good, especially in the group of German songs.—Fort Dodge (Ia.) Chronicle.

A large and enthusiastic audience assembled at the College Auditorium to greet Warren Proctor, the sweet-voiced tenor singer from Chicago. Mr. Proctor has had phenomenal success in many of the large cities, but with all of the ovations that have been bestowed upon him he has retained his pleasing personality. While his voice was receiving the best possible instruction his well poised mind and body have also been cultivated to a high degree. His program was one that would appeal to the popular audience and embraced two arias, a German group, and two English groups, giving a fine variety.—Cedar Falls (Ia.) Record.

Warren Proctor, tenor, possesses what seems to us a splendid voice for the interpretation of lyric poetry. As clear as a bell his tones carry the delicate sentiment to every corner of the room. Mr. Proctor not only produces the tones intended by the composer, but he puts his own soul into the performance. To an unusual degree he relieves at once the life of the poet and the composer. The

tenor who entertained the music lovers of Cedar Falls last evening, has in addition to his technical ability this distinctive quality in his favor—that is, the possession of a comprehensive temperament. In his musical interpretations Mr. Proctor showed that he understands humanity, in its sorrows, and in its joys; in its disappointments and in its triumphs. As a result the singer gave elocution to his words. In phrases with meaning he sang his lines. Mr. Proctor deserves special mention for "Something True," his own setting of a delightful poem.—College Eye, Cedar Falls, Ia.

Adelaide Fischer to Give Third New York Recital

In January, 1915, Adelaide Fischer gave her first public recital before a New York audience, and fourteen New York newspapers "discovered" an exceptional artist. To quote just one, Pitts Sanborn in the New York Evening Globe said: "Seldom does it fall to an unknown singer to make such an agreeable impression on the occasion of a first public appearance before a New York audience as was the lot of Adelaide Fischer at Aeolian Hall, yesterday afternoon. This young soprano from Brooklyn attempted nothing less than a song recital with a program that would do credit to a Sembrich or a Culp, and she not only won thereby the applause of a large and friendly audience, but interested and pleased less prejudiced listeners."

But remarkable as was the success of her debut, the real test came when Miss Fischer gave her second recital just a year later, and not only confirmed but enhanced her reputation as a singer and an artist. Of this second recital, Richard Aldrich, of the New York Times, said: "Miss Fischer's voice, a charming soprano, has gained in power and variety of color. She managed it with flexibility. Her



ADELAIDE FISCHER,
Soprano.

singing is free and spontaneous, her phrasing is governed by artistic skill and intelligence."

Miss Fischer now is preparing a program for her third recital which will take place on the afternoon of November 17, at Aeolian Hall, and will contain several novel and interesting features.

A Rawlins Baker Student Engaged for School

Alice K. Hoffman, who has studied with H. Rawlins Baker two years, has been engaged as instructor of piano at the Pennington School, Pennington, N. J. For two months past she has filled a vacancy at this important boys' school, which was chartered in 1839, and has evidently "made a hit" with faculty and pupils, the result being that she has been regularly engaged as musical director and head of the piano department for next year. She teaches piano, plays the organ in school chapel, etc., and is an important factor in the musical life of the well known institution for boys. A fortnight ago the president, Dr. A. E. Street, formally introduced her at the home of Mrs. Frank MacDaniel, on the campus of the seminary. A large gathering of the ladies of the town gave the compliment of their presence and interest, Mrs. Kunkel and Howe aiding in receiving the guests. During the very enjoyable affair Miss Hoffman played important piano solos, and the local paper, in the course of a lengthy notice, had this to say of her playing:

"Miss Hoffman won the enthusiastic endorsement of the guests by her brilliant and sympathetic interpretation of her program, which gave her opportunity to bring attention to the sonata, op. 78, by Beethoven, Liszt's 'Walde-rauschen' study and the final encore, a Chopin prelude."

The qualified pupils of H. Rawlins Baker secure engagements with no trouble, and this is the most recent proof of this fact.

Carolina White

PRIMA DONNA SOPRANO

(Formerly with the Chicago Opera Company)

Management: R. E. Johnston, 1451 Broadway, N. Y.

DORA DE PHILLIPPE

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Mme. Edvina as Marguerite Delights Parisians

One of the few artists who succeed in finding engagements in European opera houses at this time, despite the war, is Mme. Edvina, who sang last season with the Chicago Opera Association.



MME. EDVINA,
As Marguerite in "Faust."

Word comes from Paris that she sang recently in the first full performance given at the Grand Opera house since the beginning of the war. Heretofore the bills have consisted of ballets and acts from different operas, but at last the new director, Jacques Rouché, has deemed it advisable to give an entire opera, and for the opening event "Faust," the work most dearly beloved by the Paris public, was given, with Mme.

Edvina as Marguerite, the role in which she made her operatic debut at Covent Garden, London, eight years ago.

The occasion also marked Mme. Edvina's first appearance at the Paris Opera, although she has sung frequently in the French capital, in the title roles of Louise, Tosca and Manon at the Opera-Comique and as Fiora in "L'Amore Dei Tre Re," when the Montemezzi opera was given its European première outside of Milan, by the Boston Opera Company during its season at the Theatre des Champs Elysees in the spring of 1914. The prima donna has also been engaged for a series of performances in "Louise," "Tosca" and "Pelleas et Melisande" at the Opera-Comique during the next few weeks. She will return to America in October for her first concert tour, under the direction of John W. Frothingham, Inc. Her first appearance in New York for the season will be made at the opening musicale of the Tuesday Salon, at Sherry's, in November.

John Powell Delights**Music Lovers of Wilmington**

John Powell gave a piano recital for the members of the Men's Club of Trinity P. E. Church, Wilmington, Del., on May 22. The concert took place in the Parish House, which was crowded to capacity, and so great was the enthusiasm that arrangements have already been made for a return engagement at the Wilmington Playhouse next November. It was Mr. Powell's second appearance in the Delaware city, but as he had not been heard there for three years due notice was taken of the growth which his art has known in the intervening time. His program included the Beethoven "Moonlight" sonata, the Chopin impromptu in G flat and two groups of shorter pieces by Mendelssohn, MacDowell, Schubert, Liszt and Schumann. At the end of the program he was forced to add several encores, among them a composition of his own entitled "The Banjo Picker."

Of the performance the critic of the Wilmington Every Evening said in part:

"It was in Chopin that Mr. Powell probably reached his greatest heights. He played the great Pole's work more like Paderewski, Pole, too, and equally great as his compatriot's best interpreter, than any pianist the writer has heard. He had in only slightly less degree the same elan in the presto passages, the same tender legato and the same fire, spirit, pathos and simplicity."

Following a private engagement at the residence of Mary Callender, Park avenue, New York, on May 28, Mr. Powell left for his home in Richmond, Va., where he plans to spend the summer, dividing his time between practice and composition, and devoting his recreation hours to wrestling, which he claims keeps him in prime physical condition and will put him in trim for the coming season, which promises to be an active one. In addition to his tour of the South and West, he will give a series of recitals in New York, Boston and Chicago.

Harold Henry to Play Steinway

Harold Henry, the pianist, whose coast to coast concert tour last season was so successfully managed by Haensel & Jones, will be under the same management next season. Mr. Henry will play the Steinway piano.

Advanced Von Mickwitz Pupil

Joseph Wynne, a pupil of Harold von Mickwitz, gave a recital recently in Dallas, Tex., and played such important piano works as Saint-Saëns' C minor concerto, two etudes and a polonaise by Chopin, Liszt's arrange-

ment of Mendelssohn's "Midsummer Night's Dream" excerpts, and (together with Mr. von Mickwitz) Schütt's variations for two pianos. In the Saint-Saëns concerto Mr. von Mickwitz furnished the accompaniment on a second piano.

**ALICE NIELSEN IS INIMITABLE
IN HER ART AND POPULARITY**

**Gifted American Songstress Achieves Success This Spring—Is Under New Management—
Re-engaged for the Metropolitan**

Alice Nielsen is having some of the most pronounced triumphs of her career this spring in recital and at several of the important music festivals. Of the latter, the one in Syracuse, N. Y., was perhaps the most marked. Rhapsodical criticisms of Miss Nielsen's artistic deeds there were published in the MUSICAL COURIER of last week. Of a more personal nature is the racy account printed in the Syracuse Journal of May 10, 1916, describing the stiff necks suffered by the audience from staring upward all evening at a box containing Alice Nielsen, Ossip Gabrilowitsch, and Harold Bauer. "The smartly gowned and fascinating Alice was the cynosure of all eyes," says the Journal. The same paper remarks: "She has something besides a voice, she has a sense of humor. Also she has ten gowns in her trunk . . . Syracuse loves its Nielsen."

Miss Nielsen sang informally at the luncheon of the Optimists' Club in Syracuse, and a paper said of her delivery of the old ballad "Suwanee River," that the singing made the men put their napkins to a new use—that of wiping the eyes. The account describes the intense burst of applause which greeted Miss Nielsen and ends: "Efforts to appear unconcerned on the part of most members were futile, and tears were in the eyes of every one as the final tones floated over the room."

At the finish of the festival, Miss Nielsen "was teased into giving three encores that reached the heart. Her

aria from "Butterfly" was a great bit of operatic descriptive almost as sufficient as the scene itself in opera. . . . Everybody expected Alice Nielsen to sing beautifully, and to smile, and flirt, and charm, and to look a vision of loveliness, and she came up to all expectations. And as for that personality business, Alice was there with it, and it worked overtime, so that even the women took off their gloves to applaud."

Miss Nielsen, now under the management of John Brown, has been re-engaged to sing at the Metropolitan Opera next winter.

Dr. Bartlett Writes

Des Moines, Iowa, May 25, 1916.

To the Musical Courier:

I desire to express to the MUSICAL COURIER my thanks and appreciation for the kindly account of our recent festival here.

The MUSICAL COURIER has been the inspiring influence and guiding star of American music and musicians for practically forty years. I know, for during all that time I have taken it and been taken along with it. I beg to remain,

Yours most sincerely,

M. L. BARTLETT.

Kossof at Malkin School

At the Malkin Music School, New York, May 28, a large audience gathered to hear Herman Kossof of the faculty in a piano recital. He played all things well, as is to be expected from a Godowsky pupil, but certain pieces were exceptionally well played, among them the Brahms G minor ballad and the theme and variations by Handel-Brahms. The wonderful technic necessary for these was supplemented by the poetic interpretation of the Chopin ballad in A flat; this too received hearty applause.



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CHARMING ALICE NIELSEN.

Merle Alcock a Favorite Contralto

Merle Alcock, of whom the Paterson (N. J.) Call, in commenting upon her recent appearance at the music festival in that city, said: "In the way of vocal equipment Miss Alcock possesses everything that promises to make her a great artist in the future."



MERLE ALCOCK.

Her musical training has been entirely American and she has been fortunate to have had her voice well disciplined. Her interpretations were marked with good taste; her enunciation and sense of dramatic point bespeak skill. She displayed a contralto voice full of more than ordinary power, one that is warm and full of charm and humor; this artist has been filling a number of festival and concert engagements of late.

In Newark, N. J., Miss Alcock appeared before an audience of 10,000 people with the success chronicled in the Newark Evening News thus: "Without much preliminary heralding to acquaint the public with her talent as a singer, Miss Alcock revealed in her introductory solo a contralto so warm, sympathetic and smooth in quality, so extended in range and under such admirable control, that she was accepted immediately as a vocal artist worthy of sharing in a Newark or any other festival. Delighted by her finely poised tones and her artistry in using them the audience promptly recalled her, and in recognition of its plaudits she further entrenched herself in favor by singing Margaret Ruthven Lang's 'Mavourneen' with a simplicity of style and sincere feeling that kindled a second demonstration."

Equal success marked her appearance in Buffalo. The Express said: "Miss Alcock's voice is one of richness and warmth," and the Enquirer declared she "scored an instant success, singing her solos with fervent emotional expression." According to the Commercial, she "has a sympathetic voice and her solo, 'Adieu, Adieu,' was one of the gems of the evening."

Following her appearance at Knoxville, Tenn., the Journal and Tribune of that city remarked her "splendid

and dramatic manner," and also declared that following her singing of "O Don Fatale," she "was given a reception by her audience which brought five recalls."

"Miss Alcock sang 'Annie Laurie' with harp accompaniment," said the Asheville (N. C.) Citizen, "and never has the old Scotch ballad been so beautifully rendered. It was a treat not to be forgotten."

BLANCHARD, ORCHESTRA MANAGER

Well Known Los Angeles Music Lover Chosen to Head Business Affairs of the Local Symphony Organization

F. W. Blanchard, owner of the Blanchard Hall and Studios in Los Angeles, and a well known and popular musical figure in that city, has been elected manager of the Los Angeles Symphony Orchestra for the coming season. Mr. Blanchard is receiving a nominal fee for his services, which he accepted only with the understanding that it would be used to cover actual expenses connected with orchestral affairs.

No better choice than that of Mr. Blanchard possibly could have been made for the position, as he has had large experience in a musical and executive way, is a successful business man of high standing and integrity and has a great love and a high artistic ambition for his home city of Los Angeles.

Henri Scott Re-engaged for Metropolitan

Henri Scott, the basso of the Metropolitan Opera Company, has been re-engaged for the season of 1916-17 and will sing in concert a number of times during the season, although these latter appearances will be strictly limited, owing to the frequency of his appearance at the opera.

Mr. Scott was with the Metropolitan Company during its recent performances in Boston and Atlanta, and when the operatic season ended sang with a number of other members of the company at several large festivals in the cities of the South. In the concert performance of Gounod's "Faust," which took place on May 5, in Raleigh, N. C., Mr. Scott in the role Mephisto sung in French. It was a truly polyglot performance, for Frieda Hempel sang Marguerite in German; de Luca, Valentine in Italian, while the chorus stuck to its vernacular, singing in English. Mr. Scott's next appearance will be at an opera open air performance of Mendelssohn's "Elijah," which takes place in Philadelphia on June 2, and in which he will sing the part of Elijah.

During his first season with the Metropolitan Opera Company Mr. Scott has earned some very high praise from the New York critics, viz.:

"He sings in a musicianly manner and his voice is fresh in quality."—Herald.

"An excellent basso."—American.

"Unquestionably a welcome addition to the Metropolitan forces."—Staats-Zeitung.

"A commendable Ramfis."—World.

"An admirable impersonation, and sung with a powerful voice in excellent style."—Times.

"Voice admirably suited to the part."—Tribune.

"Voice not only pleasantly sonorous, but also of excellent quality."—Brooklyn Eagle.

"Made a favorable impression."—Globe.

"A basso of whom this country has reason to feel proud."—World.

"Aida" in Salt Lake City

(By Telegram.)

Salt Lake City, Utah, May 28, 1916.

To the Musical Courier:

The "Aida" performance under the leadership of Prof. Thomas Giles was brilliant and successful in the extreme and that conductor showed convincingly his fine musicianship and kindling temperament. Vernon Stiles scored a triumph in the tenor role, his splendid voice, impressive appearance, and spirited acting winning for him a tumultuous reception from the auditors. He was applauded in his every open scene. Also he was of the greatest possible assistance to the other artists. He is the hero of Salt Lake City today. The orchestra numbered fifty, the chorus 400 and the ballet seventy. The scenery was loaned by Fortune Gallo, managing director of the San Carlo Opera Company, and was brought on from New York. Critics are unanimous in saying this is the best

"Aida" production ever heard in this city. Praise for Professor Giles echoes on every side.

Clara Novello Davies' Summer Course

So many out-of-town teachers and artists, who have decided to spend their vacations studying in New York, have applied to Mme Davies for admission to her summer course, now going on, that the well known voice teacher has made up her mind to remain in New York City for the summer months.

Mme. Davies is located in a beautiful house, at 519 West End avenue, not far from the breezes of the Hudson River, which will help to make the hottest summer day cool and comfortable for the teacher and her group of students.

It will be interesting to note, that most of the work of the summer course will be done on the roof of her home. This has been converted into a summer garden. Several weeks ago moving pictures were taken of the future opera stars there, in the midst of their work. Occasionally, however, trips will be made to a spot outside of New York, where the young artists will be coached in their roles. Mme. Davies is a firm believer in out of door exercise.

Special rates for the summer course may be had by applying to Laurance Leonard, 519 West End avenue, New York City.

Helen De Witt Jacobs Receives Many Return Engagements

Helen De Witt Jacobs, violinist, has just been engaged by the People's Institute to give a special violin recital at the Bushwick High School, Brooklyn, on Tuesday evening, June 6. This will be Miss Jacobs' third appearance at the school this season. Her numbers will include Bruch's G minor concerto, and among her other selections she will play the "Intermezzo Pizzicato," by Victor Kűzdő, a fascinating composition for violin, which the composer dedicated to Miss Jacobs.

OBITUARY

Antonio Bellucci

Antonio Bellucci, for more than thirty years first clarinet of the Metropolitan Opera House orchestra, died Tuesday evening, May 23, after a long illness at his home, 229 West Thirty-fifth street, New York city. He was born in Pisa, Italy, in 1857, and came to this country in 1883.

He played on the opening night of the opera house, when Mme. Patti was the star of the evening. Mr. Bellucci leaves a widow, sister, niece and nephew, the latter, Giovanni Bellucci, an employee of the opera company.

Mrs. Winfield Scott Weedon

Mrs. Winfield Scott Weedon, widow of Prof. Winfield Scott Weedon, formerly a composer of sacred music, died May 27, at the home of her daughter, Mrs. J. Basil Prairie, White Sulphur Springs, W. Va., from heart disease. In addition to her daughter she leaves two sons, George B. Weedon of Charleston, W. Va., who was formerly manager for Nat Goodwin, and William C. Weedon, who left the light opera stage to take up evangelistic work and is now a resident of New York.

Giuditta Brivio-Ricordi

On the seventh of April, at her home in Milan, Giuditta Brivio-Ricordi, widow of the late Giulio Ricordi, passed away. Her oldest son, Tito, is now the head of the Italian publishing firm of Ricordi. Other children who survive her are Emanuele and Luigi and a daughter, Gina Origoni.

Ernesto Miotti

A veteran Italian baritone, Ernesto Miotti, died recently in Milan at the age of sixty-three years. Miotti withdrew from the artistic career several years ago to go into business.

OPPORTUNITIES.

WANTED—A young soprano soloist with a good voice who plays some instrument, preferably the violin. To play during the summer with an organization of six, in vaudeville. Tour now booked until the middle of October. Permanent work. All transportation paid. Salary moderate not more than \$40 a week, preferably less. Address "H. S. D." care MUSICAL COURIER, 437 Fifth Ave., N. Y.

"The greatest open-air musical event in New York's history."

POLO GROUNDS

SUNDAY AFTERNOON
JUNE 4

Verdi's Requiem

Mmes. Lawrence, Gay.
Mm. Zenatello, Rothier

Chorus of 1200 : :
: : Orchestra of 120

Conductors:

L. Koemmenich
O. Spireseu

IDEAL ACOUSTICS
Best Transportation Facilities

FIFTEENTH ANNUAL COMMENCEMENT EXERCISES OF THE GUILMANT ORGAN SCHOOL

There was a large audience in attendance at the fifteenth annual commencement exercises of the Guilmant Organ School, held in the Old First Presbyterian Church, New York, Thursday evening, May 25, 1916, where seven younger organists who have been studying the past season under the distinguished organist, Dr. William C. Carl, founder and director of the school, were presented for graduation.

Accompanied by members of the alumni and students of the school, the graduating class entered the church in academic procession while Harold Vincent Milligan (post graduate, 1909) played a new composition of his own entitled "Song of Victory" (MS.).

Dr. Howard Duffield, chaplain of the school, made a few introductory remarks, dwelling at considerable length upon the many superior excellencies of Dr. Carl's teaching, outlining the general work of the school and its faculty, and making the important announcement that there are to be six free scholarships to be competed for this coming season.

That the school continues to maintain its reputation for turning out organists equipped in an unusually marked degree to assume the responsibilities of so high a calling was to be noted in the organ playing by the several graduates. A substantial program containing examples of the best in organ music was brilliantly played by those taking part. Among the numbers were two movements from Guilmant's "Première Symphonie," skillfully rendered by Robert Morris Treadwell. Cora Finger Van Name was heard in a fantasia in F minor (Brosig), which she performed in truly distinguished fashion. Edith Margaret Yates (post graduate, 1916) played Guilmant's "Marche Nuptiale," which was notable for its charm and beauty of registration. The allegro from Widor's well known sixth symphony was admirably performed by Edith Elgar

Sackett. Laura Belle Parkin scored an immense success in César Franck's "Finale" in B flat, the difficult pedal



DR. WILLIAM C. CARL.
At the organ.

passages being played at a fast tempo, in a clear cut manner that was very praiseworthy. The only American com-

poser represented on the list was Mark Andrews, and the first movement from his sonata in A minor was rendered by Howard A. Cottingham, who won hearty applause for his good playing. In the big fantasia and fugue in G minor of Bach, Cornelius Irving Valentine (post graduate, 1916) showed a mastery of the console that was notable.

A feature that added distinct pleasure to the program was Margaret Harrison's beautiful singing of Sir Henry Bishop's "Lo, Here the Gentle Lark." In response to the overwhelming applause, she was compelled to give an encore, a lovely song, "Spring Voices," by Dr. Carl, whose playing of the intricate accompaniment was markedly sympathetic and the tone color of his remarkable registration beautiful in the extreme.

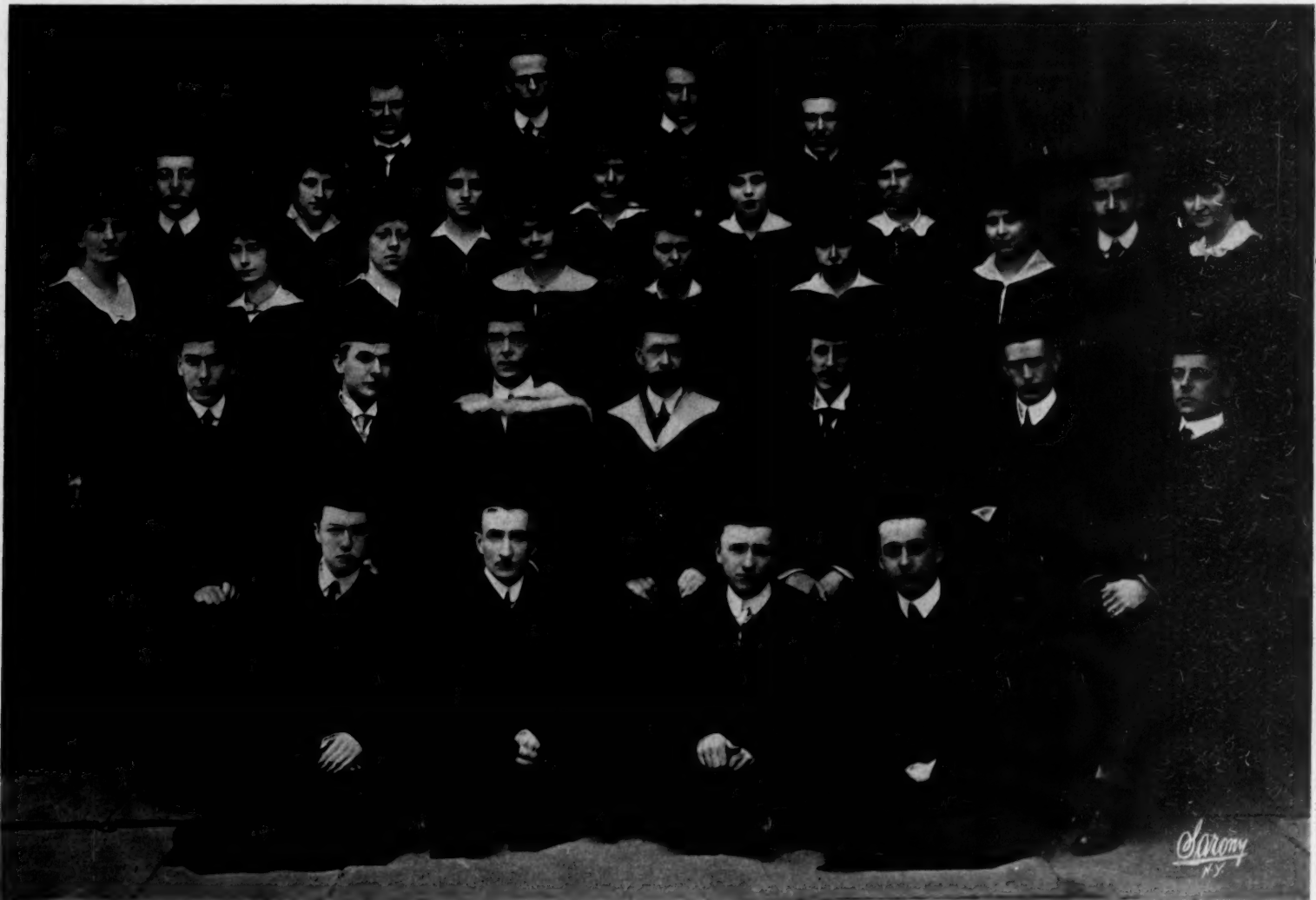
Willard Irving Nevins (post graduate 1914) played a manuscript composition, "In Dulci Jubilo," by Henry Seymour Switzer (post graduate, 1904), while the students proceeded to the front of the auditorium, where Dr. Carl presented the class for graduation. Diplomas were awarded by Dr. Duffield, who likewise made an inspiring address.

After the formal program was finished there was a reception in the chapel of the church, when the alumni association presented Dr. Carl with a pair of diamond cuff links. Roy Kinney Falconer, president of the association, made the presentation speech, and Dr. Carl, though obviously taken entirely by surprise, responded gracefully and appropriately. The reception was largely attended, and greatly enjoyed by those who had the good fortune to be invited.

Letters of congratulation were received from many prominent organists throughout the length and breadth of the land.

Reed Miller in Church Solo

Reed Miller, tenor soloist at St. Thomas' P. E. Church, New York, T. Tertius Noble, organist and master of the choir, sang the solo in the anthem May 21, at the afternoon service of this church. Although said to be suffering with a cold, he sang with that fervor and vocal control which always marks his public work, and results in definite success in all he does. "Preparedness" is his favorite motto; accordingly, he is always ready to do his very best, and on this afternoon no one would suspect him of any disability.



A GROUP OF STUDENTS AND GRADUATES OF THE GUILMANT ORGAN SCHOOL, CLASS OF 1916.

Left to right, top row: Albert B. Mehnert, Waldo S. Newbury, William D. Brown, Jr., Frederic W. Berryman. Second row from top: Lawrence Wales Holden, Edith M. Pollard, Edith E. Sackett, Elizabeth E. Rinehart, Laura Belle Parkin, Cora Finger Van Name. Third row from top: Elizabeth Leonhardt, May L. Yetman, Gladys N. Gale, Lizzie F. Sweet, M. Ethel Smith, Edith Margaret Yates, Grace Konkell, Howard A. Cottingham, Marion Gillies. Fourth row: Maurice C. Garabrant, Cornelius Irving Valentine, Clement R. Gale, Dr. William C. Carl, Warren R. Hedden, Willard Irving Nevins, Robert Morris Treadwell. Seated in front: J. Frederick Schmitt, Frank W. Reynolds, Frederick A. Wohlfarth, Samuel F. McClosky.

LUCY GATES' "FAUST" IS DECIDED SUCCESS

Prima Donna Trains and Manages Salt Lake Opera
Production and Also Sings Chief Role—Other
Matters of Interest in Mormon Capital

Salt Lake City, Utah, May 18, 1916.

Salt Lake City enjoyed a privilege during the past week that few cities in the United States could. Lucy Gates, a native daughter, who is considered by Utahans to be the Maude Adams of grand opera, presented her own opera company in a week of "Faust" at the Salt Lake Theatre, with packed houses at every performance. The astounding thing about the whole affair is that Miss Gates not only found suitable soloists for the principal parts, but the chorus and the orchestra also were all Utah talent, and in addition the extraordinary young prima donna did most of the stage directing, training of the dancers, coaching the duetists, designing the scenery, booking a tour of the State, and outlining the business end of the production, beside singing the all important role of Marguerite. All of this was accomplished with a completeness that the local press commented upon as comparable to the opera companies which gave three artistic performances in Salt Lake, early in the spring.

Miss Gates was particularly effective (and lovely) in the garden scene with its background of bubbling fountains and real flowers, where she sang the "Jewel Song" with delightful brilliancy and color. Her histrionic work deserves the highest praise, for Miss Gates is an emotional actress of power, and held her audience spellbound from the beginning to the brilliant climax in the prison scene. Miss Gates has very beautiful hands, and she made a lovely picture at her spinning wheel, which incidentally was brought over the plains by a relative of Miss Gates in the early pioneer days.

The Other Artists

Supporting Miss Gates were Willard Andelin, basso, as Mephistopheles, John W. Summerhays, tenor, as Faust, Hugh W. Dougall, baritone, as Valentine, Evangeline Thomas, contralto, as Martha, Florence Summerhays, soprano, as Siebel, and O. D. Romney, Jr., baritone, as Wagner. All of the parts were splendidly taken, especially Willard Andelin in the role of Mephistopheles, whose cleverness made an immense hit. Mr. Summerhays has

a good tenor voice and made a fine transition from Dr. Faustus to the dashing young lover of Marguerite. Hugh W. Dougall, that sterling and well equipped artist, did some of the best work he has yet done in opera, and received highly flattering press notes upon the success of his portrayal of Valentine. Miss Thomas, who with Mr. Summerhays and Mr. Dougall supported Miss Gates in "La Traviata," last season, repeated her success, as did Mr. Romney also. Miss Summerhays, who was in the chorus last fall, was charming as young Siebel.

B. Cecil Gates, brother of Miss Gates, conducted the symphony orchestra, and trained the chorus, and upon that young director devolves much of the tremendous success of the opera. He is one of the youngest conductors in the West, and has achieved a great deal of favorable notice especially for his recent composition, "Festival Overture," which had its premiere at the midwinter concert of the Salt Lake Philharmonic Orchestra.

The New Tabernacle Organ

The famous Salt Lake Mormon Tabernacle organ recitals opened last Monday, and will continue throughout the tourist season. During the summer thousands of Western visitors attend these recitals, and go away filled with the wonders of the great instrument. The Mormon Church has just completed improvements on the organ which make it even more remarkable than before. At the dedication recital given early in the month, Organist J. J. McClellan, well known musician, produced some marvelous effects with the new stops, echo organ, and other accessories. The soloists were John W. Summerhays, tenor, and Ruth Ingman Andrews, soprano. Veteran Choir Conductor Evan Stephens presented the famous Mormon Choir in two numbers. The official organists for the Tabernacle organ are J. J. McClellan, Edward P. Kimball and Tracy Y. Cannon.

The M. A. S. U. Elects

The Musical Arts Society of Utah recently elected its officers for the coming year, and made a tentative plan for bringing artists to Utah next season. Elmer I. Goshen was re-elected president, Herbert Salinger was made vice-president, Mrs. Daniel Alexander secretary, and the board is composed of Mrs. George M. Bacon, Mrs. W. Mont Ferry, Miss Churchill, Miss Ida Hanauer, Miss Marion Cannon, and John D. Spencer. This organization has been one of the most active in the State, and is doing much to foster the best in music.

The Oldest Utah Piano

The Desert Museum of Salt Lake City has just received a valuable addition to its collection in the gift of the oldest piano in the State, presented by S. H. Rumel, J. F. Rumel and Mrs. A. F. Smith. The instrument was brought over the plains by William Rumel, one of the early pioneers.

LUCILE FRANCKE.

Designer of Costumes

Irene Quintell, of Staten Island, artist, art costumer and designer of Japanese prints and of extraordinarily attractive tapestries, has a very original inventive gift and exquisite sense of color. She is prepared to design concert robes and opera costumes along unusual lines.

Lillian Sherwood Newkirk Pupils in Recital

On Wednesday evening, May 24, a concert was given at the Waldorf-Astoria, New York, by the pupils of Lillian Sherwood Newkirk, the class of 1916 being an unusually large one.

The opening numbers were "Maynight" (Brahms), "The Sweetest Flower That Blows" (F. van der Stucken) and "Still Wie die Nacht" (Bohm), sung by the trio, Lillian Sherwood Newkirk, Alice Sherwood Irwin and Edna Sherwood Yarnall. All three possess lovely voices, which when blended together produce pleasing harmony.

A young woman not listed on the program sang an aria from "Samson and Delilah" most effectively. She was followed by Mrs. W. A. Townsend, who rendered "Tusmorke" (E. Jensen) and "Jeg vil Ud" (Elling). The difficulties of these songs the singer overcame with great ease. Dorothy Taylor selected "Un Bel Di" (Butterfly), which was an appropriate means of showing the lovely voice of which she is the possessor. Freda Williams received quite an ovation from the audience for her rendering of "Vissi d'Arte, Vissi d'Amore" ("Tosca").

Beulah Weil, a little girl with a big voice, did creditable work. She gave two songs from "Schön Gretlein" (1 and 111) and "I Dream of a Garden of Sunshine." The latter was particularly suited to displaying the richness and flexibility of her tones.

Harry Sterling, in "Vision Fugitive" ("Herodiade") showed excellent musicianship. Others on the program and their numbers were the following: Isabel Slauson—"The Three Visions," by Gaul, and "Yesterday and Today," by Spross; aria from "Nadeshda" (Thomas), by Alice Sherwood Irwin; "Weep, of Grief Worn Eyes" (Masset) and "Have You Seen But a White Lillie Grow" (Old

English), by Louise Grumman; "Polonaise" from "Mignon" (Thomas), by Felice Hull; "Ave Maria" (Schubert), "Aime Moi" (Bemberg) and "My Lover He Comes on the Skee" (Clough-Leighter), by Alice E. Smith; duet from "La Gioconda," by Lillian S. Newkirk and Alice Sherwood Irwin.

Harry Oliver Hirt besides accompanying the singers, delighted the audience by rendering "Arabesque" (Leshetzky) and "Novelette" (Schumann). In both he gave convincing evidence of great technic and artistic taste.

Members of the class of 1916 are: Mrs. Northrup Dawson, Mrs. A. Gibson Hull, Mrs. James McGraw, Mrs. Forrest Case, Mrs. W. A. Townsend, Mrs. Amos W. Morgan, Mrs. Mildred Mills, Mrs. Mary Hands, Mrs. W. C. Baur, Mrs. T. P. Artaud, Mrs. F. C. Grumman, Mrs. L. H. Irwin, Mrs. William Gray, Mrs. Charles Wing, Mrs. V. H. Yarnall, Mrs. Harold Nickerson, Mrs. Harry Thomas Jordan, Ella Byxbee, Eleanor Weldon, Elsie Bennett, Katharine Elwood, Bertha Roodner, Florence Fancher, Laura Pollard, Marion St. John, Ethel Becker, Estelle Rosenwasser, Vivian King, Constance Hyams, Amelia Becker, Ethel Gray, Eda Haywood, Eleanor Johnson, Josephine Godillot, Amy Callender, Marion Force, Elise Meyer, Alberta Twiss, Anna Curtis, Gretchen Hyman, Maud Carver, Bernice Strauss, Grace Burnes, Dorothy Taylor, Mary Cassidy, Hazel Harris, Isabel Slauson, Hazel Dykman, Alice E. Smith, Beulah Weil, Dorothy Bower, Elizabeth Lowry, Terese Lowman, Freda Williams, Mary Courtney, Agnes McPeake, Farida Phillips, Teresa Rosenwasser, Rose-Lillian Agnew, Mabel McCarton, Margaret Brendlinger, Helena Miller, Ethel Stull, May Smith, Ruth Allen, Helen Collins, Elsie Sterling, Dr. A. D. Wadsworth, Albert Gilman, Harry Sterling, Frederick Smith, H. O. Pollard, William Seabridge, Hugh Campbell, Claudius Parks, Tracey Ambler, Gorton Morgan, A. Gibson Hull, Leo Williams.

McCORMACK'S \$9,000 FOR DUBLIN

Record Crowd at Century Opera House, New York,
Attends Irish Tenor's Benefit Concert for Sufferers
in the Irish Capital

John McCormack, after singing to crowded houses a dozen times this season in New York, gave an extra concert for the benefit of the Dublin relief fund on Tuesday evening, May 23, at the Century Opera House, New York, before the largest audience the famous building ever had accommodated.

It was estimated that nearly 4,500 persons were there. By removing all the scenery and utilizing every inch of the spacious Century stage, more than seven hundred people found accommodation back of the footlights, while two hundred were crowded into the orchestra pit.

The concert was organized under the personal supervision of the noted tenor, and under the patronage of Cardinal Farley, and the Lord Mayor of Dublin. Mrs. McCormack disposed of all the boxes at prices ranging from one hundred to five hundred dollars. In addition she organized an army of young ladies to sell souvenir programs, autographed pictures of her distinguished husband, etc.

The proceeds were cable immediately to the chief executive of the Irish capital, and a few days subsequently Mr. McCormack received by cable: "the heartfelt thanks of the Lord Mayor, Corporation, and citizens of Dublin."

Hon. Dudley Field Malone, Collector of the Port, made a brief address during the intermission and after thanking the audience for its generous patronage paid an eloquent tribute to Mr. McCormack. Among other things he said:

"No one has done so much toward popularizing Ireland in this country as Mr. McCormack. He has personality, talent and genius, and by this magnanimous act of his tonight shows that he has a big Irish heart."

The net receipts amounted to close on \$9,000. Otto Kahn very kindly donated the theatre and in addition sent his personal check for \$100 for four orchestra seats.

Seagle Engaged for Norfolk, Conn., Festival

Oscar Seagle, baritone, has been engaged to sing at the Litchfield County Choral Union festival, which will be held on June 6, 7 and 8 at Norfolk, Conn. Other soloists who will appear at this the eighteenth season of the Norfolk festivals are Florence Hinkle, Pasquale Amato, Fritz Kreisler, Percy Grainger and Guiomar Novaes. Mr. Seagle will appear at the opening concert, when the Brahms "Requiem" will be sung and Loeffler's new symphony, entitled "Hora Mystica," played. Miss Hinkle and Mr. Seagle will be the soloists in the Brahms work.

Katharine Goodson Leaves

Katharine Goodson and her husband, Arthur Hinton, the composer, will sail for the Antipodes middle of June from San Francisco. Miss Goodson left New York last Monday in order to join Mr. Hinton on the Pacific Coast. He has been busy conducting musical examinations in Vancouver, B. C. Miss Goodson will return to America next Christmas and intends to resume her concert activities in this country during the season of 1917-18.

Franklin Field Philadelphia, Pa.

Under the auspices of the
University of Pennsylvania

Verdi's "Aida"

Tuesday Evening, June 6th, at 7.30

Mmes. Rappold, Matzenauer
and Prewett

Mm. Zinovieff, Campanari, Rothier,
Lazzari and Porro

Conductor - - - M. Polacco
Ass't Conductor - - M. Spirescu
Chorus Master - - - M. Setti
Stage Managers - { M. Albertieri
 and M. Spelta
CHORUS OF 400 BALLET OF 50
 ORCHESTRA OF 175

DIRECTION

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116 West 39th St. New York

NEW YORK BREVITIES

Warford Pupils at Wanamaker Auditorium—Southland Singers' Card Party—The Nichols Quartet Sings—Merx Recital and Plans—Kriens Pupils' Recital—Dieterle Benefit, June 5—Pelton-Jones Musicales—10,000 People Hear Jaques Midday Services—Edmund J. Myer Goes to Seattle—Alberta Parson Price Plays—Music at the Strand—Eleanor Patterson in Ohio—Ziegler May Bulletin—Amy Fay Celebrates Birthday—Notes

Five of Claude Warford's students furnished the concert at the Wanamaker Auditorium, May 20.

Margaret Meyer, soprano, sang songs by Gilbert, Warford and Schneider. Tilla Gemunder, soprano, sang Mary Helen Brown's "The Gift," Tipton's "Spirit Flower" and the Page's song from "Les Huguenots."

Edna Wolverton's numbers were MacDermid's "If You Would Love Me," Scott's "The Wind's in the South" and Wagner's "Dich, theure Halle."

Warren Morgan, bass, sang songs by Homer, DeKoven and Handel.

Carl Rupprecht, baritone, sang two groups of compositions by Russell, Woodman, Ronald, Warford, Cox and Whiting.

The interesting program was preceded and ended by organ compositions played by the director of concerts, Alexander Russel.

Southland Singers' Card Party

A very successful card party was given by Mme. Dambmann, president of the Southland Singers, May 19, at the Hotel Calumet. Eighty guests were entertained and silver card trays were given as prizes. All the decorations were in yellow and black, the club colors. Mrs. Charles Bliss, Mrs. John Haaren, Mrs. M. W. Doolan, Mrs. G. H. Schumann, Mrs. Hermann Zann, Mrs. H. G. Autenrieth, Mrs. G. W. Lunn, Mrs. R. Lewis, Mrs. O. Wurm, Dorothea Brainard, Mrs. J. C. Walton, Mrs. R. Closs, Mrs. C. S. Ferguson, Bernice Maudsley and Isabel Walker were the prize winners. A collation and musical program followed. Elizabeth Schuster, Muriel Bliss and Angelina Cappellano sang several selections, accompanied by Misses Brainard and Maudsley.

The Nichols Quartet Sings

Thursday evening, May 18, at the People's Tabernacle, 52 East 102d street, an enthusiastic audience greeted the Nichols Quartet—Mrs. Charlton Tyndall, soprano, Susan J. More, alto, Harry Fraser, tenor, and A. Erskine Martin, baritone—all pupils of John W. Nichols.

"In a Persian Garden" appeared at Part I on a well chosen, pleasing program.

The quartet brought much ability and careful training to each number.

Mrs. Tyndall and Mr. Frazer were heard to advantage in a sprightly duet of spring, "It Was a Lover and His Lass" (Walthew). Mrs. Tyndall, who has a lyric soprano of good power and range, sang "Love is Meant to Make Us Glad" (German), responding with an encore.

Mr. Frazer in "O Sole Mio" (Capua) displayed a smooth, easily produced tenor.

"On the Road to Mandalay" (Speaks), by Mr. Martin, was well received, and showed a voice of delightful quality.

In "The Quest" (Smith) Mrs. More evidenced a voice of range, and considerable interpretative ability. All the singers responded with encores.

The final quartet, "A Country Dance" (Wilson), from "Flora's Holiday," was given with fine spirit and rollicking style.

Merx Recital and Plans

Hans Merx, Lieder singer, scored a pronounced success at his recital at the Academy of Music, Brooklyn, May 21, when he sang classic and modern Lieder and a group of Irish folksongs for a large audience. The interpretative powers of the artist were shown in his singing of Schubert's "Musenstunde," Brahms' "O wuesst ich doch den Weg zurueck" and Hans Hermann's war song, "Emden." Enthusiastic applause marked this Brooklyn appearance of the baritone's third season in this country. Valentine

Peavey, the pianist, shared in the appreciation of the audience, playing Chopin's difficult "Tarantella," "Gavotte," by Brahms, and other well chosen numbers, which were executed with much brilliancy.

Mr. Merx will give a series of five recitals at Cliff Haven, Lake Champlain, during the summer. Following this he will be the guest of Archbishop Mundelein in Chicago, where he will open his fall season with a recital of German Lieder.

Kriens Pupils' Recital

Fifty-three violin pupils of Christiaan Kriens form his class of students, 1915-1916. They united in a violin recital at Park Avenue M. E. Church, May 18, playing works principally by modern composers. The more difficult works of the program included Rode's concerto (first movement), played by Max Feldman; Spohr's concerto No. 9 (first movement), played by Selden Graham; Mendelssohn's concerto (first movement), played by Sara Fisher; Weinawski's "Fantasie" "Faust," played by Katherine Stang; a Bach chaconne, played by Kurt Dieterle; and Bach's double concerto (for two violins), played by Miss Stang and Master Dieterle. The last number of the program consisted of the double concerto for two violins, played by Miss Stang and Master Dieterle, who had each previously played their own difficult solos. Both young artists have, within the year past, appeared as soloists in the big Carnegie Hall concert of the Kriens Symphony Orchestra, where they won universal praise. Mr. Kriens is now receiving applications for those who wish to join the symphony club (men and women, boys and girls), which consists of 125 players. He is also receiving applications from singers who wish to join the Park Avenue Choir and Choral Society, he being the musical director at this well known church.

Dieterle Benefit, June 5

Kurt Helmuth Dieterle, whose splendid playing of the Tchaikowsky concerto, April 29, Carnegie Hall, as soloist with the Kriens Symphony Orchestra, has fallen ill and must rest absolutely for some months. This boy toured America at the age of eleven. He is considered a prodigy, and, with mental and physical refreshment, will be able to continue his work. June 5, a benefit concert will be given for him in the Park Avenue Church, Eighty-sixth street and Park avenue, when Phyllis White, soprano of the Metropolitan Opera Company, will assist Master Dieterle in a program of seven numbers.

Pelton-Jones Musicales

In the Palm Court, Hotel Endicott, May 18, Frances Pelton-Jones, with assistants, gave a "Twilight Musicales." Miss Jones (who was dressed in an Italian picture gown of the eighteenth century) introduced each of her numbers with a few expository remarks. She understands her instrument thoroughly, and plays with intelligence and feeling, making the quaint and appealing tones of the harpsichord very sympathetic. Her compositions were well chosen. Her interpretation of the "King's Hunting Jigg," where the galloping of steeds, chasing of hounds, and the hunters' return home, received hearty applause.

Emilie Henning, though suffering from a cold, sang with good tone-color and quality, showing she has her voice well under control. John Barnes Wells has a tenor voice of great beauty. His songs were sung with skill and artistic finish, and were enthusiastically received. Margaret Crawford gave her dances with much grace.

Jaques' Mid-day Musical Services

Following is the report of the attendance at St. Paul's Chapel mid-day service, Edmund Jaques, organist and direc-

tor: November 24, American "Thanksgiving Eve," and English "Harvest Festival" Service, 603; November 30, "The Last Judgment," Spohr, 546; December 24, Christmas Eve Carol Service, 1103; December 28, "The Divine Birth," Ward, 730; January 25, "Gloria Domini," Noble, 679; March 14, "Vexilla Regis," Shelley, 1015; April 11, "Gallia," Gounod, 1400; April 18, "The Message from the Cross," Macfarlane, 1552; April 21, "The Crucifixion" (at 8 p. m.), Stainer, 1222; April 25, "Love Triumphant," Paulsen, 1071; May 9, "Easter Cantata," Day, 951; Total (eleven services), 10,872.

Edmund J. Myer Goes to Seattle

Edmund J. Myer reports a very successful season. He will close his studio, 703 Carnegie Hall, June 5, and start at once for the Pacific coast, and will give a ten weeks' summer term in Seattle. He will also spend a week trout fishing at Index, in the Cascade Mountains, where

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the Skikomish River is famous for its fine large fish. He will reopen his studio in New York the first Monday in October.

Mr. Myer reports another great "tenor find," one who he expects will make a sensation in the near future in the musical world.

Theo Karle, the tenor who has made so great a success this season, will be with him for the summer term.

Alberta Parson Price Plays

Alberta Parson Price was the accompanist at the concert given by Grace M. E. Church Choir, Tali Easen Morgan, director, May 19, when the following soloists appeared: William Wade Hinshaw, baritone; Belle Storey, soprano; Paulo Gruppe, cellist; Kathryn Platt Gunn, violinist; John K. Bradford, flute, and Powell Weaver, accompanist. Miss Gunn, the violinist, is particularly enthusiastic over Miss Price's playing. Sarasate's "Gypsy Melodies" and pieces by Kreisler, none of them easy to accompany, showed the quality of Miss Price's musicianship. The affair was a very successful one.

Music at the Strand

Music at the Strand Theatre, where the photo play, "The Feud Girl," was produced recently, continues on the same high level under the direction of Carl Edouarde, conductor of the orchestra, with Arthur Depew and Ralph H. Brigham, organists. The orchestra played the overture to "Taunhäuser" in splendid fashion. Jan Rubini, violin virtuoso, played the "Meditation" from "Thais" with concentrated finish of expression, and Emma Ecker, contralto, and William F. Myers, bass, with Bruce Weyman, baritone, completed the musical offerings.

Eleanor Patterson in Ohio

Memorial Hall, Lima, Ohio, was filled with 1,500 people April 25, to hear "America's Contralto," Eleanor Patterson.



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"Miss Mason's diction was delightfully clear and her sweet voice admirably suited to the part." (Mienela)—N. Y. Tribune.

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Today Miss Patterson is known to Lima as she is known to other cities throughout the United States, and loved for the songs she sang to a Lima audience. When she had finished her opening number, "Drink to Me Only with Thine Eyes," the applause was tremendous, but that was only the beginning, before her audience had unconsciously settled down to forgetfulness of the things that are, and had begun to live in dreams inspired by the glory of the human voice.

Perhaps no singer of note excels Miss Patterson's enunciation. Every song she sang was a story clearly told. The beauty of her tones lost nothing of perfection in the lucidity of her diction. Miss Patterson was liberal with her encores, and the demands of her audience were many. Caroline Lowe, her accompanist, and Elsa Hoertz, harpist, won the favor of the audience.

Ziegler May Bulletin

The contents of the twelve page Bulletin, issued by Anna E. Ziegler, are varied and full of information. "Joy of Living," extracts from a lecture given by Mme. Ziegler; "What They Say of Mme. Ziegler's Singers"; a list of her professional singers open to engagements; brief notices of Donna Easley and Lorna Lea; studio notes; a full page notice, accompanied with picture, of Eleanor Patterson; details as to the examinations for certificates; "Staccato Notes for Singers," by Linnie Love; a picture of Harmony Terrace, Brookfield, Conn., the home of the Ziegler summer school; and the following, with the caption, "To My Students,"—all this appears in this publication:

"I would like every student of the Institute to pass examinations for the first or second certificates. These are granted after private examinations by the teachers of the Institute.

"The third and fourth certificates are given for repertoire and public work, and only those singers who can face an audience perfectly calm, controlling timidity, should try to pass these examinations. If you are not yet ready for public work—if you are still nervous about it—give yourself another year of faithful work before you try. It is not in any sense a natural process to sing before an audience, therefore, it needs much time to overcome the perfectly natural timidity.

"The work of the Institute during the season of 1916-17 has been more satisfactory than ever before. Each student has gained in understanding in proportion to her attendance at the voice analysis classes. The sense of rhythm is improved throughout the school—the first grades by means of the rhythmic gymnastics, the advanced grades by the wonderful work of Mr. Pasternack. The sense for tone purity also is constantly improving; also, the understanding of breath control.

"All these essentials for success in singing cannot be taken care of in a marked degree in private singing lessons, as the voice itself has to be considered for its own sake every minute of the allotted time. It is from out of this recognition that the Ziegler Institute of Normal Singing was conceived. No singers know where they are lack-

ing until made aware of their particular needs, as well as the general essentials for free use of the voice by systematic and well-guided analysis such as these classes afford.

"I therefore urge all my students to return next season with their minds open to the enormous advantages our Institute affords in giving individual instruction in all branches of bodily, mental and soul development, besides normal voice culture, and I hope each one will set aside a time for actual study before expecting to receive either acknowledgment or remuneration."

MME. ANNA E. ZIEGLER.

Ziegler Opera Scenes

Mme. Ziegler announces the annual public performance of the Ziegler Institute on the evening of June 7, at the Century Lyceum. A play will be given by the students of the dramatic department, under the direction of Helen Guest. The play is in four acts, entitled "Rosemary," the part of Rosemary being played by Antoinette Perry. The opera department will be represented by scenes from operas, by the artist-pupils. The entire performance will be given with costumes and scenery, with orchestra. Tickets are on sale at the Ziegler Institute, 1425 Broadway, and the proceeds will go toward the free scholarship fund, to enable worthy singers to a full course at the Institute.

Amy Fay Celebrates Birthday

Amy Fay celebrated her birthday, May 22. Through her book, "Music Study in Germany," which included the early '70's, Miss Fay became widely known to the musically interested people of America. This book undoubtedly encouraged many young Americans to make a serious study and profession of music. Ethelbert Nevin told a lady in Paris it was so with him. Within a few months, a young woman, after reading the book, made up her mind to come to New York, where she has been with Wager Swayne. Miss Fay is a familiar figure today at the principal orchestral concerts and piano recitals. At this birthday party two of the singers were young ladies recommended by Miss Fay to a certain teacher (namely, Elizabeth K. Patterson), Mrs. Flowman and Geraldine Holland. Mrs. Gardner, a friend of Miss Fay, also sang. Friends and pupils sent masses of flowers, so that her studio looked like a veritable garden in June. Two of the noticeable flower pieces were those sent by Paderewski and Stojowski. The following program was given: "Narcissus" (Ethelbert Nevin), Roberta Godefroy; "Reverie" (Colette), Dora Wagner; "Etude de Concert" (Leschetizky), Florence Greene; waltz in E flat (Chopin), Martha McChesney; "Novelette," F major (Schumann) and "Fantaisie Impromptu" (Chopin), Meyer Sorkin.

Miss Fay, president for a dozen years of the Women's Philharmonic Society of New York, introduced Veronica Govers in a lecture recital, subject "Irish Music, Ancient and Modern," at the sixth afternoon musicale, May 27, Granberry Studios, Carnegie Hall. This was the last of the Saturday musicales, which will be resumed the last Saturday of October. Clementine Tetedoux Lusk is chairman of the entertainment committee.

Notes

Harry Patterson Hopkins's "Message of the Birds," for female chorus, piano and solo soprano, will be published by Presser. "Love's Springtime," for soprano, will be issued by the Witmark firm. Mr. Hopkins has recently made New York his headquarters.

Charlotte A. Loesch gave a pupils' recital at the Chapter Room, Carnegie Hall, May 27, assisted by Donald F. van Leuven.

Pupils of Antoinette Ward, namely, Helen Hulsmann, Modena Scovill, Gordon Phillips and Ruth Coe, were heard in a piano recital at Chickering Hall, May 19.

Yorkville Theatre Clean

The recent effort on the part of the police to stop the performances at the Yorkville Deutsches Theatre, in East Eighty-sixth street, was another evidence of the misplaced prudery and salacious evil mindedness of those of our local constabulary who exercise arbitrary supervision over the city's dramatic performances. A MUSICAL COURIER representative visited the theatre last week and found there only three very amusing and very well well acted farces, with just the touch of piquancy to save them from commonplaceness, but also without a single offensive or even suggestive word, phrase, idea or action. Likewise the MUSICAL COURIER man heard Mizi Gizi do some solo chansonette work of uncommon charm and vivacity, and had occasion to admire the finished and versatile comedy art of that very excellent actor, Arnold Korff.

Manager Rochmann has been made the victim of misinformation to the police and it is a pity that he has no legal form of redress to obtain satisfaction for the trouble to which he was put and to discourage future parochial attempts of the same kind on the part of the New York police, which seems to discover everything except crime.

Wilhelm Sauer, Germany's famous organ builder, died in Frankfurt recently.



Photo by Patrehild

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SAN ANTONIO MOZART SOCIETY ELECTS OFFICERS

Club Names Next Season's Cabinet—Local Artists Furnish Much Enjoyable Sacred Music—Metropolitan Opera Artists at Saengerfest

San Antonio, Tex., May 15, 1916.

At the last meeting of the San Antonio Mozart Society the following officers were elected for next season: Mrs. J. G. Hornberger, president; Louise Bosshardt, first vice-president; Mrs. Hugh B. Rice, second vice-president; Mrs. Leo Dielmann, third vice-president; Mrs. R. R. Vanderstratten, secretary; Mrs. Eugene Staffel, treasurer.

Haydn's "Passion Music" Sung at St. Mark's Church

Good Friday night, at 8.15, in St. Mark's Church, the choir of that church, augmented, gave Haydn's "Passion Music" under the direction of H. W. B. Barnes, the choir-master. Two quartets, one consisting of Mrs. Hugh Taylor, soprano; Madeline Saunders, alto; W. McNair, tenor, and Louis Ducker, bass; the other, Mrs. S. Gardener, soprano; Clifline Ney, alto; H. E. Dickenson, tenor, and Earl McCloud, bass, rendered with splendid interpretation the incidental quartet music. The chorus did good work and showed the very careful training of the director.

Tuesday Club Gives Sacred Concert

Easter Sunday the Tuesday Musical Club gave a sacred concert at 4 o'clock. The general public was invited and a free will offering asked, the same to be given to the free clinics. The following members took part: Tuesday Musical Auxiliary Chorus, Charles Cameron Bell, director; Mrs. George Gwinn, soprano; John M. Steinfeldt, organist; Martha Mathieu, soprano; Mrs. Stanley Winters, mezzo-soprano; Mrs. T. H. Flannery, contralto. Tuesday Musical Octette, Mrs. Ernest Scrivener, contralto and Rafael Galindo, cellist. The accompanists were Mrs. Ed. Sachs, pianist; Mrs. I. M. Todd, organist; R. Galindo, cellist; Mildred Gates, organist; Frederick King, organist; Agnes Schott, pianist. The Tuesday Musical Octette consists of: First violins, Mildred Morris, Hazel Hutchins, Winifred Converse, Mrs. Charles George; second violins, Marguerite Guinn, Peggy Bliss, Leonora Smith and Mrs. Wilson Walthall. Mrs. Ed. Sachs is the leader.

Easter Evening Music

Mrs. G. E. Gwinn, in charge of the music at Travis' Park Methodist Church, arranged a splendid program for the evening service, Easter Sunday. The following took part in the program: Mrs. Gwinn, soprano; Martha Mathieu, soprano; Elsa Harms, alto; Lillian Furtner, alto; Charles Lee, tenor; H. E. Dickenson, tenor; Gilbert Schramm, bass; Earl McCloud, bass. Mildred Gates, organist, and Kathleen Blair Clarke, pianist, were the accompanists.

MRS. STANLEY WINTERS.

Song Recital by Pupils of Mrs. Cheney

On Monday evening, May 22, Mrs. Cheney gave a pupils' song recital in her New York studio, when the following program was given: "Ständchen" (Schubert), Ida Hamann; "Romanze" (Gounod), "Captive" (Lalo), Anne L. Poucher; "Es Schrie ein Vogel" (Sinding), "One Spring Morning" (Nevin), M. May Reynolds; "Her Rose" (Combs), "To You" (Speaks), Mabel E. Wolcott; "Im Kahne" (Grieg), "Psyche" (Paladihle), Florence M. Pilgrim; "Sing Me the Songs" (Bayly), "Wiegenlied" (Brahms), Ida Hamann; "Day Is Gone" (Lang), "Melisande in the Woods" (Goetz), Mabel E. Wolcott; "Passing By" (Purcell), "The Star" (Rogers), M. May Reynolds; "Long Ago" (Homer), "Hush'een" (Needham), Anne L. Poucher; "Damon" (Strange), Florence M. Pilgrim.

Another Caruson Pupil Heard

Caroline Koecher, an artist-pupil of Guglielmo Caruson, appeared as soloist at a recent benefit recital at the Plaza Hotel, New York, singing "Si mi chiamano mimi" ("Bohème"), Puccini, and "Chanson Provençale," Del' Acqua. Miss Koecher's voice is of unusual range, clear and limpid in tone. She displayed intelligence and an ease in singing that placed her at once as a favorite with the audience. She responded to an insistent encore with "God Bless You, My Dear," by Ariadne Holmes Edwards.

Miss Koecher is an American girl, having received her entire training under the careful guidance of Mr. Caruson, who predicts for her a brilliant future.

The concert was given under the patronage of Countess Leary, Mrs. M. F. Westergren, Mrs. Gerald M. Borden, Countess Iselin, Mrs. H. W. Taft and other women prominent in the social life of New York.

Examiner Schilsky En Route

Charles Schilsky, of Trinity College of Music, London, passed through New York last week en route from Eng-

land to Australia, where he will hold examinations of violin students desiring to receive the diploma of the college.

Where Evan Williams Has Sung Recently

Evan Williams, tenor, continues to fill engagements, despite the fact that the musical season is apparently drawing to a close. During the past few weeks he has sung with the invariable success which attends his efforts at Newark, N. J., Steubenville, Ohio, Montreal, Canada, New York City, Akron, Springfield, Mass., Boston, Washington, Pa., and is also booked for Traverse City, Mich., and Bellevue, Pa.

On May 2 he appeared as soloist with the recently organized Choral Society of Washington, Pa. This society, which is under the direction of John Colville Dickson of Pittsburgh, numbers some 150 voices. Works by Beethoven and Wagner were included in a program which was given a noteworthy performance before a large and very enthusiastic audience.

In speaking of Mr. Williams and his portion of the program, the Washington Reporter said: "Every song was interpreted with the insight and style of the artist. Every tone was musical and how he would soar! Up, up, up, with ease and clearness and precision. Whether in passages that required a light playful style or in those that demanded the clarion shout of triumph, Mr. Williams was equal to the occasion and left nothing to be desired."

Another chorus which Mr. Dickson organized not long ago is the Haydn Choral Union of Bellevue, Pa. This organization, which has been the means of arousing marked musical interest in Bellevue and nearby towns, gave a concert on Friday evening, May 26, at which Mr. Williams was the soloist.

Mr. Williams will resume work in August, appearing in Bay View, Mich., Dixon, Ill., Winona Lake, Oskaloosa Ia., Charles City, Ia., Norwich, N. Y., and Lake Placid, N. Y.

Edith Rubel Trio Heard at Cosmopolitan Club

Little men and women, likewise their mothers and other "grown ups," were entertained at the Cosmopolitan Club, New York, Wednesday afternoon, May 17, when the Edith Rubel Trio appeared in a program devoted to "Folksongs and Legends." It was that delightful, informal kind of a program in which the small folk could revel in unham-

pered, imaginative flights and "les autres" were wafted back to that more or less distant period of visionary enjoyment.

Edith Rubel is the violinist of this trio of artists; Vera Poppe, the cellist, and Olive Robertson was at the piano, substituting for Brenda Putman, the regular pianist of the organization. "Come, Lassies and Lads!" (Old English), the opening number, and "Dandy Jim of Caroline," were the solo numbers of the trio, in which it emphasized its every right to being recognized as "artistic," "musically efficient," "technically qualified," and its ability to be called a thoroughly reliable instrumental trio. Also in accompaniments to Miss Cheatham's numbers they were "right there" (to resort to an effective colloquialism), sympathetic, not too much in evidence, always in tune and reliable. These were the entertaining selections of the artists:

Old English, "Come, Lassies and Lads!"; Old German, "Sandmännchen" (arranged by Brahms), "Freund Husch" (Hermann); Old French, "Voici Noel," "Il Etait Une Bergère" (Weckerlin); Grecian, "Lullaby"; Chinese, "Jasmine Flower" (arranged by Krehbiel); little Russian, "In the Meadows"; American, "Love's Lullaby" (Stetson), "Swing Low, Sweet Chariot!" "Dandy Jim of Caroline."

The songs were arranged for the trio by William Lyndon Wright, of New York University.

MILDENBERG A DOCTOR OF MUSIC

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Albert Mildenberg received the degree of Doctor of Music very recently from the faculty of Wake Forest College at Wake Forest, N. C. Mr. Mildenberg is at present dean of music at Meredith College at Raleigh, N. C., and directing a department of over 400 students. Wake Forest College, one of the most conservative and oldest colleges in the United States, was founded over ninety years ago and has graduated some of the most distinguished American statesmen. It was from this college that President Wilson received his first degree.

During his stay at Meredith Dean Mildenberg has been at work on a Southern opera, the story of which is laid in the South before the war. The opera now is nearing completion.

At the recent music festival in Raleigh Mr. Mildenberg entertained Pasquale Amato and Mr. Coppicus of the Metropolitan Opera Company.



Richard Hoffman, in his "Musical Recollections," wrote in 1897: "There (Boston, 1847) I made the acquaintance of old Jonas Chickering, who met me in his working apron with his tools in his hand....

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**SOKOLOFF DELIGHTS
IN SAN FRANCISCO**

Russian Conductor Continues to Win Favor With His Philharmonic—New P. M. S. Board—Boy of Ten Composes Orchestral Work and Leads It

San Francisco, Cal., May 14, 1916.
The most successful concert given by the People's Philharmonic Orchestra under the baton of Nikolai Sokoloff during the pending season took place Thursday evening, May 11. In all regards it surpassed the preceding events, because the orchestra responded finely and the sympathy between conductor and instrumental performers was very gratifying. In several instances this was made evident. The scholarly reading of Mr. Sokoloff was particularly good in the development of the beauties of the Tchaikowsky symphony, op. 36. The "Spanish Caprice," op. 34, of Rimsky-Korsakow, was given very admirably. The other numbers were the "Marriage of Figaro" overture and Bruch's concerto in G minor for violin. Emilio Merz, concertmaster of the Philharmonic Orchestra, was the soloist. The audience rewarded his careful and conscientious playing with long continued applause and recalls.

Pacific Musical Society Work

At a concert given Wednesday morning, May 10, by the Pacific Musical Society at the St. Francis Hotel, there were, as solo performers, Jack Hillman, baritone; Zhay Clark, harpist; Louise Marie Lund, soprano, and Israel Seligman, piano. The occasion brought local composers to the front. Four songs by Dorothy Crawford, "The West Wind," "My Mother," "The West Wind" and "Threnody," were sung by Mr. Hillman. Miss Crawford composed both words and music. The works have merit and contain promise. Two songs composed by Frederick G. Schiller were sung by Miss Lund. These are "Gelobais" and "Gluck-l'che Fahrt." Mr. Schiller, the composer, was at the piano. The songs are melodious and very attractive in form. The accompanist at this concert was Walter Wenzel.

New P. M. S. Board

The Pacific Musical Society has the following official board for the year, beginning June 1: Mrs. William Ritter, president; Mrs. Margaret C. May, first vice-president; Mrs. William Banks, second vice-president; Mrs. M. C. Emerson, recording secretary; Mrs. Charles de Y. Elkus, corresponding secretary; Mrs. I. Goodman, treasurer; new directors, Mrs. J. B. Scofield, Mrs. Arthur Fickenscher, Mrs. L. Desenberg.

Ten Year Old Composer-Conductor

A ten year old boy, William Sargent, was the sensation at the last concert but one of the People's Symphony Orchestra conducted by Giulio Minetti, this afternoon. Sargent has composed three movements, which are collectively entitled "The Legend of a Black Forest," namely, "The Stillness of the Forest," "Dance of the Elves" and "Twilight." Wearing knickerbockers and a jacket, the lad, who is small even for ten years, conducted the full orchestra through the three movements with much composure and was at once lionized by an audience of about 1,000 persons. The composition is rather cleverly instrumentated. The movements are short and uneventful but quite remarkable if accepted as the composition of so young a lad. Another soloist was Ada Clement, pianist, who played acceptably Schumann's piano concerto in A minor, op. 45. The conducting by Mr. Minetti of a tuneful program was pleasing. Harold Parish Williams sang a "Gloria" song by Buzzi-Peccia. DAVID H. WALKER.

San Diego Aspires to Largest Convention

San Diego, Cal., May 12, 1916.
One of the greatest musical programs ever given at the Exposition, is being arranged for Music Teachers' Day, Thursday, July 6, in honor of the delegates to the convention of the Music Teachers' Association of California, which meets in the city July 5 to 8.

A continuous program of music and entertainment is assured for the delegates, which will last from early morning until late in the evening. In the morning there will be an organ recital by a prominent organist from the Northern part of the State, with a soloist; a lecture, and a concert by the Mando Quintet, which will also accompany the classic dances to be given on the lawn in front of the pergola. In the afternoon there will be a concert by prominent soloists, and another organ recital. The evening program will be given by the People's Chorus of San Diego, assisted by several soloists of state and national reputation. The entire program of music for the day will be given at the pipe organ pavilion, the largest outdoor pipe organ in the world, which has been donated for the day.

A strong effort is being made by local musicians to make the coming convention the largest State convention of music teachers ever held in the United States. Under the direction of Albert F. Conant, general vice-president of the Music Teachers' Association of California, and

Willibald Lehmann, president of the San Diego Music Teachers' Association, circular letters have been sent to more than 600 members of the Music Teachers' Association of California and to the secretaries of every State Music Teachers' Association in the United States, stating the plans for the convention and the entertainment to be accorded the delegates at the Exposition on Music Teachers' Day.

**Brahms Quintet of Los Angeles
Closes Successful Season**

The Brahms Quintet of Los Angeles closed its season with a pair of concerts on May 12 and 13. At these concerts they introduced a number of compositions by local composers: a trio by M. F. Mason, two movements of a string quartet by Harold Webster, fugue for string quartet, Frederick Brueschweiler; "Song of the Mesa" and "Indian Dance," op. 22 (quintet arrangement), Homer Grunn. Of these the Webster and Brueschweiler numbers might well have been omitted. These composers both show large technical resource, but seem to have forgotten that there is such an element as beauty in music. Of Mason's trio the first movement is fine and would find a place on the program of any chamber organization in the country. The other two movements are not its equal, the last especially is too entirely Mozartian to be of much value. Mason has a very real talent for composition. It is a pity that he does not take himself more seriously and maintain his compositions on the high plane to which he sometimes attains.

Homer Grunn is well known here both as composer and pianist, and these two pieces which he has arranged for quintet are among his best. They have already been published for piano and have won such success that they require no comment here.

In addition to these numbers the program of this concert contained two songs: "Love Song" (Flegier) and "Life's Meaning" (Homer Grunn), sung by Mrs. Rollins-Wylie, and the César Frank piano quintet.

The whole of this program, but especially the Franck quintet, was brilliantly played by this excellent organization, the members of which are all artists on their individual instruments. They are: Oskar Seiling, first violin; Hermann Seidel, second violin; Rudolph Kopp, viola; Axel Simonsen, cello; Homer Grunn, piano.

Hinshaw Opera Competition

Since the announcement of William Wade Hinshaw's \$1,000 prize for an opera competition, the baritone has received many letters from prominent musicians heartily commending his plan and its various special features. Here is one of recent date from Ernest T. Carter:

May 17, 1916.
MY DEAR MR. HINSHAW—Please accept my thanks for the announcement of your opera competition just received. It interests me very much and if I can find the right librettist and get going soon enough, I feel very much tempted to work up a theme or story which I have been considering for several years.

I thoroughly coincide with what you say about the beauties and possibilities of small orchestra, and your whole plan in its forward look appeals to me very strongly as promoting from a new angle (and perhaps a more practical one) something which I have been advocating for years, namely, the encouragement to smaller cities to make their own music, symphonic or operatic, as far as possible, instead of relying on one small annual dose of an article guaranteed to be "the finest in the world." If a city cannot support an opera company capable of giving "The Ring," etc., requiring large stage and large orchestra, there is a host of smaller, lighter operas and opera comiques which, as you say, "can be even more charming in many respects than if done for a large orchestra" and in a house the size of the Metropolitan. The only sound principle of national as of individual musical growth is for each community to produce and reproduce music, not to rely on periodic importations.

Somebody must have started the present fad for little theatres, and if you prove to be the man to secure recognition in this country for the smaller opera in the smaller opera house, you will have rendered a great service to the cause of music in America.

Sincerely yours,

(Signed) ERNEST CARTER.

Mr. William Wade Hinshaw,
10 East 43d street,
New York City.

Fannie Dillon Gives Talk

Fannie Dillon, the well known composer, gave an interesting talk on "A Comparison of Modern and Futurist Music" before the music section of the Friday Morning Club, Los Angeles, on May 9. Miss Dillon played a number of compositions from the modern and futurist composers, pointing out their differences very clearly, evidencing a very wide and thorough knowledge of her subject. She rather left the impression, whether intentionally or not I do not know, that she was more amused than edified by the efforts of the futurists, and inclined to doubt their sincerity. She played a futurist composition by herself, not, as she explained, because she had any idea of changing her own style, but to show that any one might write in that style at will.

That Miss Dillon's compositions (not her futurist ones) are appreciated is proved by the fact that she has just closed with an Eastern publisher for the immediate publication of eight of her latest works.

MINNEAPOLIS WILL SUPPORT CIVIC MUSIC LEAGUE

Object of Organization Is to Unite All of City's Musical Interests Into a Society and Assist in Development of Minneapolis as a Music Center

Minneapolis, Minn., May 17, 1916.

That the Civic Music League of Minneapolis will enlist the support of practically all of the musical forces of the city is assured. Edwina Wainman, secretary, reports an extraordinary response to the letters sent out by the membership committee.

It is the object of the new organization to unite all of the city's musical interests into a society to assist in the development of Minneapolis as a music center.

Active membership is divided into three forms, as follows: (a) Individual membership, including teachers, players, students and music lovers, who pay annual dues of \$1; (b) organization membership, including all musical organizations or companies, dealing in musical merchandise or instruments, who pay annual dues of \$5; (c) sustaining membership, including music patrons and societies, who wish to support the organization by paying annual dues of not less than \$10.

The Minneapolis Junior Symphony Orchestra, Elmer W. Bunce, director, gave a concert at the Pence Auditorium, May 2. No better amateur concert has been given here this season. This is an independent organization, maintained for the purpose of providing a means whereby musicians may gratify an ambition for orchestral playing and stimulate a general interest in good music. There are thirty-five members of the orchestra. The opening march, "Call of America," by Mehden, was followed by selections from "Martha" and berceuse by Jarnefeldt, "Aubade Printaniere," by Lacombe, and Rossini's overture, "Semiramide." The players followed the stick so well that the attack was always good. Strauss' "Tales from the Vienna Woods" and "War March of the Priests," from "Athalia," by Mendelssohn, completed the orchestral offerings. Percy Long gave a bass solo and Russell Morse played as a cello solo, Popper's gavotte.

Osborn and Merrifield, Soloists

Esther Osborn, soprano, and Arrabel Merrifield, contralto, were the soloists at the Minnesota College Art Society concert on May 2. They were both in fine voice and were heartily encored.

School Children in Concert

A concert of merit was given by the seventh grade pupils of the East District of Public Schools at the East High School auditorium, on May 5. Over 300 picked voices sang the cantata, "Lady of Shalott," by Bendel (words by Tennyson), under the expert direction of T. P. Giddings, supervisor of music in the public schools. This music is very difficult, but was sung with perfect pitch and beautiful shading.

The Prescott School Orchestra of twenty-five players, with five players from other schools, under the direction of Ruth Anderson, played the "War March of the Priests," from "Athalia," by Mendelssohn; "Babillage," by Gillett, and "Trumpeters' March," by Wheeler. A violin quartet of small girls from Holland School played the Beethoven minuet in G. Emily Morris, soprano, was heard in a group of songs, and the first orchestral performance of the song written for the Minnesota Federation of Women's Clubs was given; this song is called "My Minnesota," and was composed by Wilma Anderson-Gilman. The program was still further varied by a gifted piano soloist, Bernice Smith, who made a deep impression by her artistic rendering of two of MacDowell's compositions, "Novelette" and "Shadow Dance." Miss Smith held her audience spellbound by her charming personality and sparkling technic. The audience joined the chorus and orchestra in singing "America" and "Old Folks at Home."

Wilma Anderson-Gilman, pianist, did the accompanying for the whole concert in a musicianly manner. She was called at the eleventh hour and had only one short rehearsal.

Chorus of Sunday School Pupils

The second annual May festival concert was given at the Auditorium on May 12, by a chorus of 600 picked voices from the Sunday schools of Hennepin County. This has been a most successful move to interest everybody in the great work done in the Sunday schools and to show the layman that there is a tremendous possibility in a musical way when amateur voices are utilized. The work of this organization is felt throughout the State. It maintains a speakers bureau, standardizes Sunday schools, and through its many activities the Sunday schools are a recognized force in the community. There are 253 Sunday schools in Hennepin County, all of them being represented in this great chorus. H. S. Woodruff skillfully directed this force and led them to real heights of musical finish. The soloists were Martha Cook, soprano;

Harry Phillips, bass; Arthur Ryberg, tenor, while Edwina Mainman presided at the organ and Louise Lupien played the piano with the chorus. This second success of such a tremendous undertaking certainly insures the annual appearance of this big chorus.

Northwestern Conservatory Notes

Truly artistic and commendable was the concert given by the Public School Music Glee Club at Faculty Hour, Saturday morning, May 6, under the direction of Lillian Mildred Knott. The club sang Tennyson's "The Lady of Shalott" with Josephine Retz-Garns as reader. They were invited by Miss Evers to repeat the program at five o'clock vespers at Stanley Hall, Sunday, May 14. The Glee Club was most enthusiastically received and encored at the suffrage banquet, which was held at Hotel Radisson, Monday evening, May 8, on the roof garden.

Ellen Garrison gave a beautiful interpretation of "Eye Hath Not Seen" from the "Holy City," following Dr. John Powell's talk to the students in the Assembly.

Margaret Zeney sang at the banquet of the Y. W. C. A. on Thursday and at the home of Mrs. J. W. Plant at Clifton, Tuesday afternoon. Gladys Griffith accompanied Miss Zeney. Harriett Gogle and Gladys Griffith gave most interesting musical and vocal numbers on the program given at the First Baptist Church Tuesday evening, May 9. The occasion was in the nature of a farewell party for the season of the 400 girls in the Girls' Club.

Many students have already enrolled for summer work, although the summer term does not formally open until May 20. The second term of the summer session begins July 6. All the members of the faculty will be at school during these two summer terms.

Alma Putnam returned Saturday from Mankato, where she accompanied Miss Cyrene van Gordon, of the Chicago Opera, in a song recital given at the Mankato normal school.

Luella Bender returned Monday from Buffalo, No. Dak. While in Dakota Miss Bender attended the Shakespearean pageant and festival at Fargo. This was one of the largest and most pretentious festivals yet given by any of the various cities.

Both at Stanley and the conservatory, students and teachers are busy preparing for the Shakespearean celebration at Stanley, May 19, 20 and 29.

Olive Adele Egers, president, gave an informal talk on "The Women of Shakespeare" at faculty hour, Saturday morning, May 13. Luella Rose Bender assisted Miss Evers, reading scenes from "The Merchant of Venice," "Romeo and Juliet," and "Macbeth."

Gladys Griffith, member of the faculty, combined most charmingly a contest in technic and a social hour for her junior students recently. Fifteen children from eight to twelve years old competed for honors in playing all the

scales correctly as well as certain exercises and the tonic chords. Mabel Brandon won first place and received a picture of Mozart. Following the contest Gladys Anderson, a senior pupil of Miss Griffith's, assisted her in serving refreshments.

Thirty members from the Northwestern Conservatory Glee Club sang two numbers on the program given in the ball room at the Hotel Radisson, Monday evening, May 6. Mildred Knott and Mabel Keig coached the club in the songs. Other teachers attending the banquet were Dorothy Hofflin, Luella Rose Bender and Alma Putman, the accompanist for the club.

Mabel Keig charmed a large audience at Faculty Hour in her program, "Manxland in Song and Story." Miss Keig's personality lends itself beautifully to a picturesque and quaint atmosphere of the Gaelic. Her costume which was made of old rose satin and point lace was an exact copy of one worn by the Countess of Derby who was one time Lady of the Isle of Man. The first part of the program was given to a description of the Isle, the significance of its coat of arms and the telling of one of the Isle fairy tales. The last half was devoted to singing of Manx songs. Especially enjoyable were "Hunt the Wren," an old folksong, and "Auld Lang Syne," which Miss Keig sang in Manx.

RUTH ANDERSON.

A Houston Tribute to Karle

An interesting letter recently written to a New York friend by Mrs. Robert L. Cox, of Houston, Tex., describes her impressions of Theo Karle's singing, as gained during the remarkable American tenor's appearance in the Southern city as soloist with the New York Philharmonic Society on its spring festival tour. Writes Mrs. Cox:

"You can imagine with what interest I listened to Theo Karle yesterday afternoon. I was really delighted, as was the entire audience. He received a genuine ovation, and of all the musicians present, not one dissenting voice was heard. His vocalization was a delight and his phrasing and diction ideal. His rich undertones and occasional fullness of voice made one think of the 'red tones' mentioned by his teacher, Edmund J. Myer, in his book, as being placed in the middle of the roof of the mouth."

Mrs. Cox's letter also describes the flourishing condition of musical affairs generally in the wideawake city of Houston, which is completing one of the biggest and most successful seasons in its history.

Althouse for All-Star Washington Series

Paul Althouse, tenor of the Metropolitan Opera Company, has been engaged by T. Arthur Smith, of Washington, to appear in his all-star concert series, Friday afternoon, November 10.

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TORONTO LADIES' CHORAL PRAISED FOR CHARITABLE INTERESTS

Patriotic Choral Concerts Aid Soldiers—Reception and Recital Receive Notable Patronage—Miniature of a Princess

Toronto, Canada, May 7, 1916.
Ethel Shepherd, the renowned Canadian teacher of singing, whose spacious and artistic studio is at the Toronto Conservatory of Music, entertained a large number of her pupils there on May 2, at afternoon tea, following rehearsal for patriotic choral concerts in aid of gifts for soldiers in the trenches. These evening musicales and receptions will be resumed next fall. Those which already have taken place have won praise for this ladies' choral class, while donations received amounted to a ton of goods forwarded to grateful beneficiaries.

Among prominent vocalists who have been so fortunate as to study with Miss Shepherd are: Mrs. Denison D. Dana, Mrs. E. M. Byrne, Clara Flavell, Aileen Kemp, the Misses Cassells, Miss Gooderham, Miss Hutchinson, Maude Grundy, Mrs. R. Y. Eaton, Jean Stark, Ethel Ames, Mrs. H. H. Miller, Mildred Graydon, Mrs. Coleman, Gladys Montgomery, Elsie Thurston, Sidney Aird, Ella Schoemberger, Kathleen Howard, Nina Hill, Wanza Jones, Nan Gunn, Mrs. Henderson, the Misses Philips, Jessie Anderson, Aileen Robertson, Mary Millichamp, Essie Holmes, Lilian Lewis, Nora Smith, Florence Leeming, Linna Bowman, Melba Hoidge, Gladys Westaway, Mrs. Vaughan, Mrs. McCron, Margaret Robins, the Misses Woodland, Jean McMichael, Mrs. Wallace Barrett, Miss Breithaupt and Miss Woods.

Peter C. Kennedy's Reception

A delightful reception was recently given at the Canadian Academy of Music by the director, Peter C. Kennedy, in honor of his musical relatives, Mrs. and Miss Kennedy-Fraser, of Castle street, Edinburgh, Scotland. Many artistic and literary persons were present.

Mary Morley's Recital

The successful concert given here on the evening of May 1 at the Toronto Conservatory of Music by Mary Morley, pianist, a leading artist-pupil of Viggo Kihl, in aid of the Belgian Children's Fund, was under distinguished patronage, the long list of names including His Honor the Lieutenant-Governor of Ontario and Lady Hendrie, Sir Glenholme and Lady Falconbridge, Sir Donald and Lady Mann, Mr. and Mrs. A. W. Austin, Mr. and Mrs. B. E. Bull, Captain and Mrs. Crawford Brown, Mr. and Mrs. A. H. Campbell, Mrs. John Cawthra, Captain and Mrs. R. J. Christie, Mr. and Mrs. C. N. Candee, Mr. and Mrs. Lionel H. Clarke, Mrs. George Dickson, Mr. and Mrs. J. S. Dignam, Mr. and Mrs. R. Y. Eaton, Mrs. Edward Fisher, Mr. and Mrs. Arthur Hewitt, Mr. and Mrs. John G. Kent, Mr. and Mrs. George Kerr, Mr. and Mrs. Viggo Kihl, Mr. and Mrs. C. Shedden Laidlaw, Mr. and Mrs. W. D. Matthews, Mrs. Frank MacKelcan, Mr. and Mrs. Gordon Osler, Mr. and Mrs. Arthur Pepler, Mr. and Mrs. A. H. C. Proctor, Mr. and Mrs. H. C. Rae, Mr. and Mrs. Ambrose Small, Mr. and Mrs. H. S. Strathy, Ethel Shepherd, Dr. and Mrs. A. S. Vogt, Mr. and Mrs. John Walker and Mr. and Mrs. J. W. Woods.

Able assistance was contributed by the Toronto String Quartet.

The Miniature of a Princess

A charming copyright reproduction, in exquisitely tinted colors, of Mrs. Montagu Marks' miniature of Her Royal Highness, the Princess Patricia, is being sold at popular prices in this country in aid of the Red Cross. This young and beautiful daughter of His Royal Highness the Duke of Connaught, Governor General of Canada, is ever active in patriotic and philanthropic endeavor. This season she has again been patroness, in association with her royal parents, of many notable and worthy musical events, as MUSICAL COURIER records show, while as an artist she has won renown, her pictures being hung at leading exhibitions. Among eminent persons whose names appear as members of the committee which has charge of the distribution of the Princess Patricia's printed likeness, in aid of the Red Cross, is that of Lord Richard Nevill, C. M. G., of Rideau Hall, Ottawa, the esteemed and efficient Controller of the Household of the Governor General of Canada.

MAY CLELAND HAMILTON.

Tom Dobson to Specialize in Children's Songs and Novelties

Tom Dobson, whose unique song recitals, at which he acts as his own accompanist, have been a feature of New York's musical life the past season, has decided to devote his programs in the future to children's songs and various novelties, which have gained for him a justly merited popularity. Mr. Dobson, whose home was Portland, Ore., re-

ceived a thorough musical education in piano as well as voice, and his ambition, to shine as an interpreter of Lieder and serious songs, was that of the ordinary singer. On various occasions, however, at semi-private affairs he inserted some of his own compositions, musical settings to odd bits of children's verse that had struck his fancy. This work had been done chiefly for his own amusement, but it so delighted his audiences that he was urged to include them in his public programs. In a very short time there was such an insistent demand for the lighter numbers that he began adding others to his repertoire until he ultimately found himself as an exponent of this delightful and untrodden field. During the past season he gave five recitals in New York before large and appreciative audiences, and his manner of singing also delighted those who heard.

Musin Work Played by Brilliant Pupil

At the annual Lambs' Gambol, which was held in the Metropolitan Opera House, New York, Friday evening, May 19, Joseph Stoopack, the young violinist, pupil of Ovide Musin, introduced the latter's "Caprice," No. 2. This number was played with orchestral accompaniment, the conductor being the composer himself. This work, which is in manuscript, is an exquisite bit of melody and abounds in technical difficulties. Master Stoopack proved himself to be not only thoroughly familiar with his instrument, but an artist in style and taste. He plays with a depth of feeling and a magnetism which instantly attracts and holds the undivided attention of his audience. Although the hour was after eleven and there were other numbers to follow, he was recalled again and again.

To the many who have been familiar with the name of Musin only as a violinist of international fame, it was a surprise to find him a conductor of exceptional gifts. Be it known that this artist was for four years conductor of the Orchestra des Amateurs in Liege, Belgium, and occupied similar positions in Paris, Ostend, Spa, etc.

Other musical celebrities on the same program were John Philip Sousa, Reginald de Koven, Craig Campbell, George Hamlin, Otto Goritz, Albert Reiss and Richard Hageman.

Elsa Fischer String Quartet Scores at Saratoga Springs

The Elsa Fischer String Quartet appeared at the International Methodist convention concert in Convention Hall, Saratoga Springs, N. Y., on Thursday evening, May 18.

An audience of over 5,000 persons attended, whose enthusiasm for the artistic work of the Elsa Fischer String Quartet was shown in no uncertain manner. The numbers consisted of allegro, from E flat major quartet, Mendelssohn; andante cantabile and scherzo, from Tschai-kowsky's quartet, and "Vivace, ma non troppo," from Dvorák's F major quartet. The quartet was obliged to respond with two encores, "Moment Musicale" (Schubert) and "Song Without Words" (Mendelssohn).

For the coming season Mr. Anderson has booked the quartet for a return engagement with the New York Rubinstein Club, a recital at the Ziegfeld Theatre, Chicago, March 21; Fremont, Ohio, Matinee Musical Club, March 20; Hartsdale Musical Club, October 21, and a six weeks' tour extending to Minnesota, Nebraska and Kansas for March and April. A New England tour is arranged for the latter part of January and February. The quartet is also to play for the National Federation Convention of Women's Clubs, New York City, May 29, at the Hotel Majestic.

Symphony Concerts at Bologna

There are very few symphony concerts in Italy, but in Bologna, this spring, a series of four was organized. The director of the first one was Gino Marinuzzi, chief conductor at La Scala, Milan. The program included a symphonic poem of his own and part of the music from Stravinsky's "Pétouchka." There was great enthusiasm for the conductor and for the playing of the orchestra. Other concerts in the series will be directed by Guarnieri and Rudolfo Ferrari. On April 30, there was a great charity concert under Marinuzzi's direction at which Bonci was the principal artist.

"Ivan," by Garcia Mansilli

In April the Teatro Costanzi at Rome had a distinct novelty, a one act opera entitled "Ivan," by Garcia Mansilli, an Argentine composer. The story, which is rather romantic in character without being particularly dramatic, is supported by music of delicacy vibrating with sentiment. There is plenty of melody, though it is reported to be neither particularly distinguished nor original. The work was well received by a large audience which included many of the leading Italian critics. The principal parts were taken by Baldassarre-Tedeschi, Schipa, and Paci. Vitale conducted.



CLARA LOUISE KELLOGG.

This is the best of recent photographs of Clara Louise Kellogg-Strakosch, the famous American operatic prima donna whose death occurred at her home, Elpstone, New Hartford, Conn., on May 13. (Photograph loaned by Avery Strakosch.)

SCRANTON ANTICIPATES FINE TONAL EVENTS

Six Famous Artists Scheduled for Next Season—Mary Jordan With Junger Maennerchor—Lecture Recital Benefits—Announcements

Scranton, Pa., May 12, 1916.

That the musical life of Scranton and vicinity is rapidly advancing is known, and there will be an excellent opportunity for music lovers and students to add to their knowledge and delight during the coming season, when the Keystone Concert Course, featuring six noted artists, will be given in the new Strand Theatre, under the direction of Chauncey C. Hand, whom Walter Damrosch is said to have termed the youngest successful manager of big concerts in the United States.

Artists who will appear are Pasquale Amato, Maria Barrientos, Fritz Kreisler, Ernestine Schumann-Heink, Paul Reimers and Ethel Leginska.

Mary Jordan With Junger Maennerchor

Also that Scranton audiences appreciate the very best that can be had in the musical line, was proven by the large and representative gathering assembled in Casino Hall on May 8 when the Junger Maennerchor appeared in concert with Mary Jordan, of New York, as leading soloist. The program in its entirety was given with artistic finish, the chorus in its phrasing and pianissimo work was delightful, and the smooth, velvety quality of tone so frequently absent in solo work was in evidence, and this is worthy of particular mention. The chorus remained seated for the lighter numbers.

It is difficult to say where Miss Jordan excelled, as her voice and skill seem equal to any chosen song, whether opera or *Lieder*, grave or gay. And the applause following each number was but a just tribute to the beautiful singer.

Miss Jordan was the recipient of several large floral tributes as well.

Following her English group, Miss Jordan responded with an encore, but her hearers insisted upon one more song, which in compliance with many requests was Nevin's "The Rosary." Special mention also is given Miss Jordan's singing of "The Gray Wolf," by Burleigh, which was given most artistically.

The soprano soloist of the evening, Helen Newitt Evans, sang songs by Mascagni, Kernochan and Parker, in her

splendid opportunity to Scrantonians of enjoying such a pleasant lecture recital.

Symphony Concert Postponed

The date of the Scranton symphony concert has been postponed to May 29. The program will doubtless be the best given this season, with Louis Baker Phillips, conductor; Harold Stewart Briggs, pianist, and Oliver C. Reese, tenor.

GEORGE F. SCHIMMEL.

Mme. Barrientos Reaches Cadiz

Mme. Barrientos, coloratura soprano of the Metropolitan Opera Company, has arrived in Cadiz on the steamship Antonio Lopez. She is accompanied by her mother and her six year old son, George. Mme. Barrientos will soon leave for Paris, where she will stay only two days. Thence she will depart from Barcelona for Buenos Ayres to sing the leading soprano roles at its Teatro de Colon. After a season of three months' repertoire, she will make a South American tour, which will include the following cities: Rosario, Cordoba, Tucuman in Argentina, Montevideo in Uruguay, and Rio de Janeiro and San Paolo in Brazil. Mme. Barrientos will return to the United States for a concert tour in November, December and January, under the direction of the Metropolitan Musical Bureau. In February she will rejoin the opera and will create a number of new roles, prominent among them being "Lakme."

Mme. Barrientos' family will rejoin her in America in the fall.

An Unusual Young Pasadena Pianist

Harold Porter Smyth, eighteen years old, composer-pianist, was heard in recital at the Neighborhood House Auditorium, Pasadena, Cal., May 12. He played the Grieg concerto, Beethoven's minuet in G and "Bagatelle" in E flat, Chopin's nocturne in B flat and waltz in E, and the following compositions by himself: Nocturne, "La Source" and concerto in C minor. The concertos were accompanied by a second piano.

The Pasadena Star-News says:

The recital of last evening demonstrated in most gratifying way that the hopes and prophecies regarding Harold Smyth have not been without substantial foundation, and that a future of unusual achievement is assured seems clear, judging not only from present success, but from the earnest ambition and temperament of this unusual young student of the finest and best of his chosen art.

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FANNING DELIGHTS IN LOS ANGELES SONG RECITAL

The fine resonant baritone voice of Cecil Fanning, the brilliant young American singer, and two hard working, smooth running brains—Fanning's own and that of his teacher and accompanist, H. B. Turpin—were responsible for one of the most enjoyable musical events of the year when the pair of artists appeared in recital last evening at Trinity Auditorium.

Perhaps the audience was a trifle too small for the applause it gave to be described as an ovation; nevertheless, the high percentage of well known musical folk among Mr. Fanning's hearers would justify the term. This was Mr. Fanning's first strictly public appearance in this city.

Though his program throughout was of absorbing interest, he excelled in his folksongs and ballads. The former group included two delightful songs in Old French. Mr. Fanning reproduced admirably the spirit of these songs, and the old Irish air, "Would God I Were the Tender Apple Blossom," and the quaint English dance song, "The Keys of Heaven." "Mammy's Song," written by Harriet Ware

for the singer, was given by Mr. Fanning with a perfection of dialect seldom reached on the dramatic stage.

"The War Trilogy," by two Los Angeles women, Corinne B. Dodge and Gertrude Ross, was given a telling and dramatic interpretation by Mr. Fanning. . . —Los Angeles Tribune, April 25, 1916.

HIS ART VIVIFIES.

FANNING SHOWS HIS WAXING INTERPRETING POWER.

By EDWIN SCHALLERT.

Minus not one whit of his joyous enthusiasm and giving as generously of his talents as a year ago, despite the many laurels that have crowned his efforts during intervening months, Cecil Fanning captured the fancy of the audience that greeted his reappearance here last night at Trinity Auditorium. . .

Fanning is ever and always the interesting singer. Besides that quality of innate charm that belongs to his art, there is something quite fascinating in following his development and there will be to an even greater degree in the future. There is no doubt that he has one of the most, if not the most, brilliant careers before him of any artist of this country, and his triumphs have already been many.

Even in his faults and perhaps partly because of them, Fanning is interesting. There is a certain youthful quality about his work which makes a little uncertain at times the perfect balance in his art creations. True creations they are, for his songs have in them that breath of living things which can only come from the working of a truly perceptive intelligence and enthusiasm.

That perfect balance, which is now at times lacking, will come with full fledged power and the maturer vision—less of a tendency at times to be merely pleasing and delightful, and the will to assail the rugged and less attractive pathways that lead to the greater things in art.

The program presented by Mr. Fanning, and in which he was so ably and sympathetically assisted by that redoubtable teacher and accompanist of his, H. B. Turpin, was one that brought something for every taste. There were opera arias, not familiar ones to be sure, for that in general is not Fanning's style—if one except the beautifully sung "Vision Fugitive," from "Herodias"; there were German songs, including the Loewe "Erlkoenig," which somehow I cannot forbear associating with Schubert; there were folksongs and English and American ballads, and beside the war songs of Gertrude Ross, local composer, with words by Corinne B. Dodge.

Mr. Fanning showed even greater versatility in his methods and style of interpretation than on his last visit here. He caught with fine insight the mood of every number, with a sense that lacks only in the respect previously referred to, of possessing a crystalline perfection. Sometimes this mood was pensive, as in Grieg's "Spring-tide," beautifully done; it bubbled with the freedom of nature in "Auftrag" and "Das Barchlein"; it was lyrically or classically dramatic, as in the opera selections, or it was gaily humorous and full of fantasy, as in the French folksongs, done with gesture and action. These are picture perfect little bits, even though the Old French of the text sometimes reminds one a trifle of a convocation of mandarins.

Fanning's old fashioned English and Irish songs, too, are as sweetly impelling as anything he gives, and his "Mammy's Song" is a little gem.—Los Angeles Times, April 24, 1916.

Bradson Lowther, English Baritone, Charms Winnipeg Audience

Winnipeg, May 4, 1916.

The Pantages Theatre was filled with a capacity audience on Easter Sunday afternoon, when Bradson Lowther, English baritone, gave a recital in aid of the Red Cross Society. His program consisted of four groups of songs, all in English.

Mr. Lowther's fame as a ballad singer is well known, but on Sunday he was a revelation to a public who knows him, as to what he can do in mezza voce singing. "In the Time of Roses" (Reichardt) was the gem of the afternoon. It was given with an exquisite simplicity that held his audience in a grip. The same treatment occurred in "Drink to Me Only with Thine Eyes." Both these numbers had to be repeated. All his songs bore evidence of artistic avoidance of the conventional. He made a decided success in Sidney Homer's "Song of the Shirt," and "A Siege Song" by O'Connor Morris. Next followed Tchaikowsky's "Nay! Though My Heart Should Break," in which his pure voice rang out splendidly, showing great musical feeling. Two Irish songs, "She Is Far From the Land" and "The Lowbacked Car," followed, the atmosphere and delicacy of both being fully realized. Other numbers were "Blow, Blow, Thou Winter Wind" (Roger Quilter), "Hear Me, Ye Winds and Waves" (Handel), "Hark, Hark! the Lark" (Schubert), and "Myself When Young" (Liza Lehmann). "Invictus" (Bruno Huhn) received a very forcible treatment, the words, "Master of my fate," ringing out with great strength and clearness. The volume of tone in the artist's singing of this famous song was superb. "Home Thoughts from the Trenches," Mr. Lowther's own composition, shows artistic aim and musical knowledge. The setting is of a declamatory kind and a marked sense of climax is shown toward the end of the song. There is no weak sentiment in Mr. Lowther's music. Simplicity, sincerity and strength are its chief features.

This very delightful concert finished very appropriately with a patriotic song, called "England's Call," by Sanderson, in which the singer was full of cheery optimism; he responded to a very enthusiastic recall by giving two additional well known numbers.

F. Gee distinguished himself with his artistic and fine rendering of difficult accompaniments.

LADY DEB.

Prominent New York City Church Engages May Marshall Cobb as Solo Soprano

May Marshall Cobb, soprano, recently entered upon her new duties as soprano soloist at the West End Presby-

terian Church, New York City, of which Rev. A. Edwin Keigwin is the pastor and Arthur D. Woodruff director of musical education. In the May 7 issue of the West End Bulletin, which is published weekly in the interests of the members of the congregation, there appeared the following paragraph regarding this artist:

"May Marshall Cobb, who enters today upon her contract as soprano in our church, is a native of Pittsburgh, though most of her education was received in New Bedford, Mass. She has had her musical training in Boston, Pittsburgh and New York. For one year she was soprano soloist in Attleboro, Mass.; one year in Old South Church, Worcester, Mass., and for the last eight years she has held the same position in three of Pittsburgh's best churches. In every appointment she has been asked to stay longer, which is an assurance that she usually does her work to the best of her ability. While in Worcester she sang with the Boston Symphony Orchestra. She has been a pupil of Mme. Sembrich, and is planning to continue this year with her. While Mrs. Cobb's relation with us is primarily impersonal and professional, the music committee confesses that in selecting her it was influenced as much by her attractive personal qualities as her musical gifts and feels that it is not premature in prophesying now that Mrs. Cobb will hold the hearts of all West Enders."

TEXAS STATE SAENGERFEST DOINGS

Arthur Claassen Is Hailed as a Remarkable Leader

The San Antonio Express of May 14, 1916, refers to the State Saengerfest held there the week before, as "unquestionably the greatest musical event in the history of San Antonio." The account proceeds: "From the very moment when the first concert opened with the wonderful 'Meistersinger' overture, executed by the splendid orchestra, under Arthur Claassen's baton, even those less susceptible among the audience were impressed and became aware of the fact that they were listening to a musical production of remarkable beauty.

"And this sentiment was strengthened and intensified as the festival progressed until the last note had been sounded at the final concert. Never have I seen an audience of this size before in San Antonio that was so attentive, and listened with such an attitude of profound respect.

"Never before was there any better chorus singing in San Antonio than in the Saengerfest. It was in the choral works particularly where Arthur Claassen revealed his remarkable ability as conductor. The unison parts were sung with such precision and without the slightest wavering that they conveyed the impression of a single person singing with an immense voice. The polyphone work was characterized by transparent clearness, precision of attack and superb expression. The excellent pronunciation deserves special mention. It is difficult to decide whether Mr. Claassen deserves higher praise for his splendid work with the chorus or for his wonderfully artistic and suave orchestral accompaniment of the soloists. The last mentioned ability is very rare and even the most famous conductors are frequently deficient in this branch of the art.

"San Antonio may justly be proud of its symphony orchestra. The augmented symphony orchestra proved a body so efficient under Conductor Claassen's baton that the highest expectations were realized. From the first measure of the 'Meistersinger' overture to the last measure of the 'Apotheosis' the single numbers were an unbroken artistic success for both conductor and musicians."

VALENTINA CRESPI

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New York Sun—"Miss Crespi captivated an audience of 7,000 at the Madison Square Garden. Her bowing was strong and sure and her tone always exquisite."

London Morning Post—"Her playing makes a firm appeal."

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RENEW PARK MUSIC FIGHT

Efforts Continued by Music League Committee to Give New York Good Outdoor Music

The Park Music Committee of the Music League of America, headed by Pasquale Amato and counting among its members Melaine Kurt, Ernest Schelling, and Giovanni Martinelli, yesterday decided to continue its successful efforts of last year to combat the low park music appropriation of the Board of Estimate, and to arrange and give free park concerts in co-operation with the Park Department.

The innovation free park concerts, consisting of vocalists and instrumentalists with piano accompanists, will be given again. Announcement of the first open air concert will soon be made.

"Last year," said Mme. Kurt of the Metropolitan Opera Company, speaking for the committee, "to offset the decreased appropriation, the Music League in co-operation with the Park Department, gave free concerts in New York and in Brooklyn, among others in Central Park, Winthrop, Thompson, Sunset and Mount Morris Parks. In Brooklyn at one concert there were over six thousand people present. We see no reason why the poor people of New York should be deprived of their music this year. For this reason we have gone into the work again.

"Borough President Marks, Cabot Ward and Louis Fehr of the Park Department, and the newspapers gave their unqualified support to the movement last year, and helped greatly to bring about a successful season of concerts. We trust we will receive similar and even stronger support this year, to offset the unnecessary economy, which affects the pleasure of thousands.

"First of all artists are needed who will volunteer to sing and play. We already have a number of these, but there are always more needed. Where can artists gain as much satisfaction in playing as by knowing that they are giving their art to a worthy cause.

"We also need pianos. Through the courtesy of a piano company we were furnished these gratuitously last year, but that can hardly be expected this year, if we decide to take up the matter to greater extent. Some funds are necessary.

"We also desire publicity, to let the people know about the concerts, but the press is most gracious in bringing the movement to the attention of the public. The co-operation of the Park Department is ours, too. We hope to show the city's Board of Estimate that they themselves ought to provide for these concerts to make them a permanent feature, and give them the full support they deserve. The Committee will be glad to receive any suggestion which may be offered."

Recent Production of Haydn's "Creation" Shows Duluth's Interest in Serious Music

Duluth, Minn., May 7, 1916.

That Duluth is taking the matter of her musical development seriously, the production of Haydn's oratorio, "The Creation," on April 26, by the Duluth Choral Society, proved anew. A small chorus of male voices, the Apollo Club, formed the nucleus of a mixed chorus, which in rather a tentative but laudatory way performed "The Messiah" about Christmas time. The desire to make the organization permanent led to the forming of the Duluth Choral Society, with Dr. Frank W. Spicer as president and Buchanan Morton as director. The latter, a thorough musician, excellent organist and a man well versed in all branches of musical church work, showed himself eminently fitted for the task. The well balanced chorus, which, however, ought to grow in size, attested careful study and drilling. The attack throughout was vigorous and accurate and the rendition of the choruses, "The Heavens Are Telling" and "The Lord Is Great," especially fine. Frances Berg and W. R. Waghorne, at the piano and organ respectively, were excellent accompanists and deserve much credit for their enthusiastic assistance.

The three soloists were Lucile Brown Duxbury, Gabriel; Joseph J. Granbeck, of Minneapolis, Uriel, and Rollin M. Pease, of St. Paul, Raphael. Mrs. Duxbury, a newcomer to Duluth, won her hearers at once through the lovely quality of her voice and the splendid rendition of "On Mighty Pens" brought her well merited applause, which was also accorded to the powerful basso of Mr. Pease and the sympathetic, clear tenor of Mr. Granbeck. Mr. Pease appealed to his hearers most strongly in the aria "Now Heaven in Fullest Glory Shone," while Mr. Granbeck called forth a storm of applause by his rendering of "In Native Worth." The great trio, "On Thee Each Living Soul

Awaits," and the closing chorus, "Achieved is the Glorious Work," however, were the gems of the evening, giving opportunity to all the performers to prove how zealously and intelligently they had been working for three months.

GUSTAV FLAATEN.

ABOUT ATLANTA'S ORCHESTRA

W. W. Leffingwell Discusses Its Whys and Wherefores

In the Atlanta Constitution, W. W. Leffingwell, the violinist and conductor, advances some good arguments in favor of a symphony orchestra for his city. Mr. Leffingwell says:

"In contemplating the many wonderful achievements of our well known 'Atlanta spirit,' it would seem that we might hope to add yet one thing more, in order that our city may stand on a par with other cities of like size and importance, intellectually and culturally as well as commercially. With the establishing of great universities and other institutions of learning, Atlanta seems destined to become a great educational center, why not complete the circle of educational endeavor by the establishment of an institution such as other cities of similar size and importance consider as essential to the completion of their educational and cultural equipment—namely, a permanent symphony orchestra. I do not quite like the word symphony in this connection, as it seems to be a somewhat misused and misunderstood term. However, an orchestra as I have in mind—the complete, modern orchestra, fully equipped and capable of presenting the great masterworks of orchestral literature in a thoroughly artistic manner and under proper conditions—would soon prove itself to be an indispensable institution, the pride and crowning glory of Atlanta's esthetic and civic achievement.

"The possession of such an organization would make possible the more frequent hearing of the world's greatest artists under ideal conditions, as well as the giving of music festivals, etc., all of which would prove of incalculable value as showing to the world that here is a city of culture and progress whose inhabitants possess and enjoy the real things of life. This feature of it is so valued by a Western city, that its commercial body expends \$65,000 a year in this kind of 'advertising.'

"Notwithstanding many statements to the contrary, I am convinced that there exists here, in no small degree, the germ of real artistic and cultural endeavor, as evidenced by the work of the Atlanta Music Festival Association, in providing an artistic treat each week, as well as one of the most remarkable opera seasons on record for a city of this size. A favorite statement of the late Theodore Thomas (whom Paderewski once called the greatest conductor in the world) was 'a symphony orchestra shows the culture of a community, not opera.' The man who does not know Shakespeare is to be pitied; and he who does not understand Beethoven and has not been under his spell, has not half lived his life. The masterworks of instrumental (orchestra) music are the language of the soul, and express more than those of any other art.

"Thus we are forced to the conclusion that a community possessing all the other evidences of culture and refinement, and lacking the symphony orchestra, lacks just that much of living life to the fullest. The orchestra is the greatest educator, it is the culmination of all musical endeavor of all time. The richest treasures of the most sublime of all the arts can be brought to life in no other way."

Mr. Leffingwell would seem to be a well qualified orchestra leader, to judge by the notices of his work contained in the Constitution at various times. Excerpts have it that "he led a splendid performance. Every number was interpreted in a manner that showed how thoroughly the orchestra had been drilled by W. W. Leffingwell. . . . The University orchestra, under his direction, is wonderfully well rounded. . . . He is a violinist of rare ability. He delighted a large audience. He occupies a prominent place in the first rank of violinists, and his clear tone and wonderful interpretation prove him a master of the instrument in every sense of the word."

Local Musicians Provide Program for Houston Club

Houston, Tex., May 11, 1916.

The Woman's Choral Club gave its third and last concert of the season on April 27, in which only local talent participated. The director, Hu Huffmaster, baritone, sang

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several times during the evening in his usual telling way. James Dow, tenor, contributed several fine numbers. Louise Daniel, pianist, merited much applause. Elsie Vieweger and Beryl Colby, sopranos, were heard by many admiring friends. J. Moody Dawson, violinist, contributed his share as well as Laura Stevens Boone and Mrs. Moreland Whaling, who presided at the piano as accompanists. The official accompanist for the club was Lora H. Nelson.

A large audience showed by its presence and applause its interest in the work of local musicians. The concert concluded a very enjoyable season. EMMET LENNON.

Carl Cochems' Kalamazoo Triumph

Regarding Carl Cochems' recent appearance at the Masonic Club of Kalamazoo, Mich., the press had the following to say:

Carl Cochems, basso of the Chicago Grand Opera Company and a great exponent of Wagner, was a surprise to the audience for the wonderful quality and richness of a very large voice and for his splendid personality and real musicianship. In the parlance of the day, one might say he is a very good "sport," for in spite of the limited audience, Mr. Cochems gave the best that was in him to give and that was much. To a man who is accustomed to sing to packed houses, an audience such as last night would be disheartening, but being a man of high aspirations and ideals, he made it a pleasure to sing well for those who were there.

Mr. Cochems has a large resonant basso of quality, vibrant and flexible, which he controls with ease. He sings with spirit, considerable manner and at times with much feeling and pathos. Particularly appealing were the German Lieder and the English songs. In marked contrast were his delightful rendition of "Ho! Jolly Jenkin" (Cyril Scott) and the lovely bit, "The Sleep That Flits on Baby's Eyes" (Sullivan). To be noted was his admirable presentation of Verdi's aria, "Il Lacerato Spirito," while the "Serenade" from Gounod's "Faust" was the climax of an evening of unusual pleasure. In response to insistent encores, Mr. Cochems sang with delicacy and appealing sympathy, "Mother o' Mine."

If Mr. Cochems can be persuaded to return to Kalamazoo his welcome will be assured.—Kalamazoo Gazette, Kalamazoo, Mich.

Carl Cochems is an artist who possesses a wonderful basso voice, which shows the best of training to which is added an artistic temperament, a sympathy and intelligence of interpretation, which makes his singing a thorough delight. He was particularly pleasing in the German Lieder and English songs, and despite the fact that he sang to a small audience, he put as much of himself and his art into his work as though the house had been packed with the audience which he deserved.—Telegraph Press, Kalamazoo, Mich.

Macrum Choir Heard in Enjoyable Concert

On Thursday evening, May 11, the Tompkins Avenue Choir, Tompkins Avenue Congregational Church, Brooklyn, N. Y., gave a concert under the direction of Edward K. Macrum, organist and choirmaster of the church. The choral numbers included "Weary Wind of the West" (Owst), "The Rosary" (Nevin), "Voices of the Woods" (Rubinstein), "Drink to Me Only with Thine Eyes," "Stars of the Summer Night" (West), "Tell, O Tell Me" (Coleridge-Taylor), and "Great Is Jehovah" (Schubert). The soloists were May Frina, soprano; Alice Mertens, contralto; George C. Carrie, tenor, and Harold N. Wiley, baritone. The solo numbers included songs by Chadwick, Stebbins, Stickles, Sans Souci, Wagner, Clay, Dvorak and Andrews. The quartet from "Rigoletto" was a delightful number which especially pleased the large audience.

Central Concert Company Dates

The new Central Concert Company of Detroit announces its first six concerts for next season as follows: October 9, Amato; October 24, Leginska; November 16, Matzenauer; January 23, Louise Homer; February 13, Julia Culp and Francis Macmillen in joint recital; February 20, Frieda Hempel.

From a Seattle source:

We think Mr. Liebling fallacious
When he says that he can't be "faddaceous";
He shows a capacity
For endless faddacity
In those "Variations" vivacious.

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MARION GREEN TRIUMPHS IN THE EAST

As Elijah He Opens Springfield Music Festival
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Dramatic Delivery and Vocal Control
Give Him High Rank

The personal triumph of Marion Green, the baritone, was one of which any singer might well be proud. His fine, manly Elijah, crisp and clear cut in its delivery, and intensely dramatic throughout, placed him in the estimation of all who heard an oratorio artist of the front rank, worthy of the best traditions established by Frangon Davies and other master singers of all time. He gave the fine declamations of the prophet's defiance to the priests of Baal with telling effect, and with absolute vocal control. His fiery denunciation and sentence of his enemies was fervid and eloquent, and painted the picture vividly to the imagination of the wonderful scene immortalized by the tone master, Mendelssohn.—The Springfield Union, May 3, 1916.

Marion Green, who sang Elijah, is the possessor of a very fine voice with a range which easily includes the part. In his interpretation of the prophet Mr. Green for the most part sang in a straightforward, musical fashion, not exaggerating the dramatic element. His most successful singing was in the cantabile passages, his singing of "It Is Enough" arousing much enthusiasm.—Springfield Republican, May 3, 1916.

There was much that gave satisfaction in Mr. Green's interpretation of Raphael and Adam in the "Creation."—New York Times, April 16, 1916.

Mr. Green, who is new to New York audiences, showed that he possesses a strong, well rounded voice, with good color, and that he has dramatic ability to a considerable degree.—New York Evening Post, April 17, 1916.

Texans Wax Enthusiastic Over Playing and Singing of New York Artists

Houston, Tex., May 7, 1916.

Saturday, May 6, was one of the big music days in our city, when we entertained the New York Philharmonic Society, Josef Stransky, conductor. Seldom has it been the privilege of most of us to hear such stimulating and gratifying music.

The afternoon program proved a revelation to those assembled. Overture, "Ruy Blas," Mendelssohn; "Capriccio Espanol," Rimsky-Korsakoff; "Good Friday Spell," from "Parsifal," Wagner; prelude and "Love Death," from "Tristan and Isolde," Wagner; second Hungarian rhapsody, Liszt, were the orchestral selections which more than pleased the audience.

Ruth Townsend, with beautiful contralto voice, contributed the aria from "Samson and Delilah," "Mon Coeur s'ouvre à ta voix" and a group of three songs with piano accompaniment. Her work throughout was much enjoyed.

Theo Karle, a fine tenor, though very young, displayed a great organ and sang "O Paradise," from Meyerbeer's "L'Africaine" with great ease and brilliancy, and his "On-away," from Coleridge-Taylor's "Hiawatha," was entirely satisfying.

Sharing honors with Mr. Stransky for the evening was the gracious and charming soprano, Eleanore Cochran, who "swept us off our feet" with her glorious voice in that beautiful aria "Dich Theure Halle," of Elizabeth's, in "Tannhäuser." Seldom do we Houstonians hear such a fine voice, used with such abandon and control. For an encore, "How Do I Love Thee," by Harriet Ware, demanded another encore, but we were favored only with a few gracious bows.

Royal Dadmun, baritone, with excellent style, gave us the always welcome "Evening Star" aria from "Tannhäuser" and a beautiful encore number in English. He was well applauded, having made a very favorable impression.

The "New World" symphony, by Dvorák, aroused deep and lasting impressions. Liszt's symphonic poem, "Tasso," and Berlioz's excerpts from "Damnation of Faust," "Dance of the Sylphs," "Will o' the Wisp" and "Hungarian March" closed, according to consensus of opinion, the most successful symphony concert that ever graced our city.

M. E. Foster, of Houston, has been justly showered with compliments for his good judgment, both artistically and financially, in offering us such a rare treat.

EMMET LENNON.

Mabel Riegelman Conquers

Mabel Riegelman has come, was seen, has conquered and has gone. There may be greater singers in the world than she, but none are more popular in Butte than this little singer. Small in stature, but filled with energy and the possessor of a "big voice," this charming little lady sang her way into the lasting affection of one of the largest musical crowds that has gathered in Butte in recent years. More than twelve hundred members of the musical fraternity and friends were present to hear Miss Riegelman, and went away delighted with the singer and her voice. At the end of a long and ambitious program, the audience enthusiastically demanded another encore, which was graciously given. This was a really great concert.—Herald, Butte, Mont., April 19, 1916.

Miss Riegelman was engaged especially to finish the season with the Boston Grand Opera Company, and made her

appearance in Chicago with that company in the role of Musetta in "La Bohème."

Following are some Chicago comments of April 29, 1916:

Miss Riegelman, in addition to doing some very striking singing, acted the role of Musetta with exuberant zest that made her a triumph from the first moment she entered the stage. There is great personality in that small person; if she continues the way she is going now, she will travel a goodly distance toward fame. She is without doubt the best Musetta of Chicago's acquaintance.—Chicago Daily Journal.

Miss Riegelman's vivacity, vocal and pantomimic, touched the soubrette role of Musetta with delightful comedy and pointed again to her natural gifts in this sadly neglected field.—Chicago Daily Tribune.

Miss Riegelman was spritely as Musetta and sang well. She has the instinct for opera, knows her music and stays in the picture.—Chicago Evening Post.

Mabel Riegelman, also of Chicago, bounced about merrily in the ribbons and frills of Musetta, vivacious with the best of soubrettes. Her singing of the waltz song captured the audience's heart.—Chicago Daily News.

Helen Stanley an Example of What Determination and Hard Work Can Do

Helen Stanley, soprano, who will sing as a member of C. A. Ellis' All-Star Opera Company next fall and later in the season will resume her activities in the concert field, is a singer who believes that hard work is a far more important factor in the success of an artist than luck. Several times during the past season she has successfully filled emergency engagements and the following incident is told as an example of her pluck and determination.

Several seasons ago Miss Stanley, then by no means as well known in the concert and operatic field as she is today, was traveling with the Chicago Opera Company, en route to California from Dallas, Tex. Mary Garden came to her and said: "Would you like to sing with me in 'Natomas'?"

Miss Stanley did not hesitate. "I should be very glad," she answered promptly.

"Do you know the role of Barbara?"

"No," Miss Stanley was forced to admit, "but I can learn it."

"In three days?" demanded Miss Garden. "We have to open in it in Los Angeles."

Once more the singer's answer was prompt, though nine sopranos out of ten would have balked at the seemingly impossible suggestion. "Three days will be quite enough," she replied. And it was. Miss Stanley not only learned the role in record time, but she distinguished herself at the first performance.

Another operatic role which she was compelled to master in a few days was that of Mariella in Wolf-Ferrari's "Jewels of the Madonna." This latter role is one with which she has especially identified herself.

Signor Baralt's Students' Recital

Signor Baralt gave a students' song recital on Sunday evening, May 21, at Carnegie Chamber Music Hall, New York, before a large and friendly audience. The following interesting program was rendered:

"Because" (d'Hardelot), Harry R. Davis, baritone; "Until" (Sanderson), Winsor F. Eastlake tenor; "Garden of My Heart" (Ball), Estelle Haines, soprano; "Se" (Denza), Luigi Santangelo, tenor; "The Sunshine of Your Smile" (Ray), Edmund G. McAuliffe, tenor; "Vi ravviso o luoghi ameni" ("Sonnambula") (Bellini), Stewart S. Crise, baritone; "Addio del passato" ("Traviata") (Verdi), Marjorie Kay, soprano; "Eri tu che macchiavi" ("Ballo in Maschera") (Verdi), Mario Ansano, baritone; "Io son Tiziana" ("Mignon") (Thomas), Norma Kugler, soprano; "Che gelida Manina" ("Bohème") (Puccini), Coyle C. Tullar, tenor; "Connais tu le pays" ("Mignon") (Thomas), Hazel Danziger, mezzo-soprano; prologue ("Pagliacci") (Leoncavallo), Baritone Baralt.

Opera in Buenos Aires

At the last moment war conditions in Italy caused a number of changes in the personnel of the company which is to give opera during the summer season at the Colon in Buenos Aires. The veteran bass, Antonio Pini-Corsi, took the place of De Vecchi; the baritone Rimini, who will sing in Chicago next season, went in place of Danise, and Crimi, the tenor, who is also engaged for Chicago, went instead of Pertile.

1916-1917

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MUSICAL DOINGS IN MOBILE

Alabama City Awakening to Tonal Possibilities—New York Philharmonic Orchestra Warmly Greeted

Mobile, Ala., May 19, 1916.

Mobile, Ala., founded last November a Music Lovers' Association, which has just brought its first season to a close with the appearance there of the New York Philharmonic Orchestra on May 9, at the Lyric Theatre. Two concerts were given, packed houses greeting both. The symphonies played were Beethoven's fifth and Tchaikowsky's "Pathétique," which Josef Stransky led admirably. The soloists, Eleanore Cochran, Theo Karle and Royal Dadmun, had much success, Mr. Karle, in particular, receiving an ovation for his spirited style, his fine musicianship and delightful and conquering personality.

Other Concerts

The Music Lovers' Association presented Kathleen Parlow earlier in the season, followed by Emilio de Gogorza and the Zoellner Quartet. All of them were received with marked and flattering favor.

The Future

The directors of the Music Lovers' Association now are busy making contracts for the coming season, which will last from October 15 to April 15, during which period they expect to present four or five of the best artists that can be secured. As soon as arrangements have been completed details will be published.

Mobile may have been somewhat backward in things musical for a good many years, but it feels now that its tonal future is absolutely assured and that from now Mobile will be very much on the musical map.

The officers of the association are: Mrs. James R. Hagan, president; Mrs. F. P. Davis, vice-president; H. Curjel, secretary; Dr. A. E. Thayer, treasurer; T. H. Halliwell, auditor. The directors include Minnie Black, Mable Heustis, Mrs. J. F. Carter, Jr., Mrs. Julius Goldstein, Hugo Brown, Charles Schofield and Frank Yerger.

It is interesting also to state that the one year old organization paid all its expenses this winter and, in addition, has a surplus in the treasury.

Church Engagements for Some James Stephen Martin Pupils

Since a teacher is known in a large measure by his pupils, the following list of choir engagements for singers from the studios of James Stephen Martin, the Pittsburgh pedagogue, is of decided interest:

Alice Butterfield, soprano, Emory M. E. Church; Mrs. W. A. Evans, soprano, Asbury M. E. Church; Irene Belle Garrison, soprano, East End Christian Church; Katherine Louise King, soprano, Sixth Presbyterian Church; Elizabeth Hall, contralto, East End Christian Church; Gertrude Heaps, contralto, St. Andrews M. E. Church; Helen Heiner, contralto, East Liberty Presbyterian Church; Mrs. O. S. Heck, contralto, Asbury M. E. Church; W. G. Brown, tenor, East End Christian Church; James G. Baird, baritone, East Liberty Presbyterian Church; Oliver S. Heck, baritone, East End Christian Church, and Thomas Morris, Jr., baritone, First Baptist Church, all the foregoing being Pittsburgh churches. Then there are Olive McCormick, soprano, First Presbyterian Church, of Wilkesburg, Pa.; Edith McKee, soprano, First Methodist Church, Grafton, Pa.; Edith Sallada, soprano, First Presbyterian Church, Grafton, Pa.; Mary Healy, contralto, the Cathedral, Wheeling, W. Va., and Chester Glover, tenor, the First Presbyterian Church, Grafton, Pa.

Edgar Schofield Sings With Washington Organization

Edgar Schofield enjoyed another genuine success when he appeared as soloist with the Home Club Chorus, Otto Torney Simon, director, at Washington, D. C., on May 10. He was heard in two groups of songs which included "A Toi," Bemberg; "Gesang Weyla's," by Wolf, the Fourdrain "Chevauchee Cosaque" and English songs by Somervell, Woodman and Kaun, and was obliged to add several extra numbers. As a result of his marked triumph he is already engaged for a concert in the national capital next season.

The Home Club is an organization founded by Secretary of State Lansing and its membership is composed entirely of government employees. The concert at which

Mr. Schofield sang was given in the First Congregational Church under the leadership of Mr. Simon and the list of patronesses included Margaret Wilson, Mrs. Robert Lansing, Mrs. William G. McAdoo, Mrs. Franklin K. Lane and others from the cabinet circle.

ELGAR'S "GERONTIUS" HAS NEGRO SOLOIST

Nashville Hears Colored Singer in Chief Role of English Oratorio—Orchestra From New York Pleases at Its Concert—Active Local Season About to Close

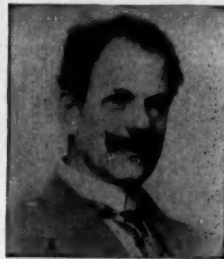
Nashville, Tenn., May 19, 1916.

An interesting event in the last fortnight was the delivery at Fisk University, by the Mozart Choral Society, of Sir Elgar's "Dream of Gerontius," introducing as the principal soloist, Roland Hayes, a Georgia negro boy, an alumnus of Fisk and at present an artist pupil of Hubbard of Boston.

While the Mozart club did not show up so well as on previous occasions (and they have twenty-seven oratorio appearances to their credit), yet they did creditably, and

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Conductor

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Kline L. Roberts, Manager
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are to be commended for their ambition if not for their achievement. Roland Hayes, even a Southerner must admit, sang his part with vocalism such as any good artist might boast of possessing, and invested the role with intellectual and spiritual understanding. It was a delight to hear him.

A Diminished Orchestra

The New York Symphony Orchestra, fifty strong, advertised to bring eighty, gave a single hurried program on Saturday night, May 13. Nashville concert-goers must have been given credit for deficiency in arithmetic for it was not difficult to count above fifty, and when one expects eighty the disparity seems greater than it is. However, a good-sized attendance of the cultured citizenship appeared, and were greatly pleased, which, after all is the main thing.

Good Nashville Season

Another week will close an unusually full and rich season, which Nashville has very acceptably supported and very greatly enjoyed.

CHARLES C. WASHBURN.

MAX JACOBS LEADS IN BROOKLYN

Gladys Axman Scores Success at Orchestra Concert in Neighboring Borough

On May 17, at the season's final Brooklyn, N. Y., Philharmonic concert (Max Jacobs, conductor), that organization and its imaginative and temperamental leader gave unstinted pleasure to the large audience. In return the listeners rewarded Mr. Jacobs and his players with constant and inspiring applause. The orchestra played Mozart's "Figaro" overture, Beethoven's "Coriolan" overture, German's "Henry VIII Dances" and the march from Gounod's "Queen of Sheba." The numbers were done with fine verve, technical finish and musical dignity.

Gladys Axman, in a "Figaro" aria and songs by Leroux and Ira Jacobs, made a striking impression. She is an artist of discernment and sympathy, who has an excellent vocal equipment, which she uses with skill and effect. Her hearers showered her with applause.

Florence Austin's Engagements

Even now, at the tag-end of the season, Florence Austin, "America's Violinist," is kept busy playing in addition to looking after her many private pupils. On May 17 she had fine success as soloist for the Friday Evening Club, at the Park Theatre, Morristown, N. J., when over 1,500 people heard her play the slow movement and finale from the Mendelssohn violin concerto, and, responding to the insistent applause, played as an encore, Boccherini's minuet, with string accompaniment. Miss Austin's fine and friendly stage appearance, her ready sympathy with her audiences, and her always effective playing, make her a favorite soloist.

She has issued cards to a students' recital at Chickering Hall (Lord & Taylor's) reading as follows:

You Are Invited to Attend
A RECITAL
Given By
NINE PUPILS OF
FLORENCE AUSTIN

At
Chickering Hall (Lord & Taylor's Building),
Fifth Avenue and Thirty-eighth Street,
SATURDAY AFTERNOON, MAY 27, 1916,
At Three O'Clock.

Vera Kaplun-Aronson Scores Emphatic Success

The Russian concert pianist, Vera Kaplun-Aronson, was one of the soloists at the musicale of the South Shore country club, the fashionable South Side Club of Chicago, on Sunday afternoon, May 7.

The gifted artist was heard in a group of compositions by her countrymen. Tchaikowsky, Scriabine, Arensky and Liadow, also in selections by Rosenthal, d'Albert and Liszt.

The large audience commented no less favorably on the remarkably sympathetic quality of her singing tone, her grace and refined taste, than on the well nigh impeccable quality of her technical facilities and her highly developed virtuosity.

Bossi in Switzerland

Enrico Bossi, the distinguished Italian composer and organist, now director of the Academy of St. Cecilia at Rome, gave four organ recitals during April in the leading cities of Switzerland for the benefit of the Red Cross. He played at Zurich on April 15, Geneva the 17th, St. Gall the 19th and Berne the 22d, the arrangements in each case being made by the Italian colonies of the respective cities.

"Salome" for San Carlo Opera

Strauss' "Salome" will be in the repertoire of the San Carlo Grand Opera Company next season. The impersonator of the title role has not yet been announced by Mr. Gallo, managing director of the organization, but it is understood that the role of the Judean princess will be sung by a very well known soprano.

Shelling to Summer at Bar Harbor

Ernest Schelling, pianist, will spend the summer at Bar Harbor, Me.

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HYECHKA CLUB BRINGS MINNEAPOLIS SYMPHONY TO TULSA

Three Concerts Provide Musical Uplift—Excellent Soloists Participate—Apollo Club's Artistic Contribution—Special Easter Music Enjoyed

Tulsa, Okla., May 10, 1916.

Tulsa's musical season culminated in the annual festival of the Hyeckha Music Club. For this event the Minneapolis Symphony Orchestra was presented April 29 and 30.

The three concerts given here by this splendid aggregation of artists, which Wendell Heighton brought to our city, diffused an incalculable amount of inspiration and upliftment.

One cannot help but admire the ease and grace with which Emil Oberhoffer directs, and yet, at all times, retains such absolute control. All of the vocal soloists were received with much enthusiasm. Jean Cooper and Albert Lindquest made possibly the strongest impression, their voices seeming to fill the big auditorium as have no others previously heard here. Leonora Allen charmed the audience with the beauty of her vocal organ and lovely personality.

Gustav Hohnquist's basso was heard to advantage in Gounod's "She Alone Charmeth My Sadness" and deservedly won prolonged and insistent applause.

Laudable is the effort being made by the Hyeckha Club in behalf of general appreciation of music. Student tickets for the orchestra matinee were placed at 25 cents and about 2,000 public school and music students attended.

Last fall the club brought John McCormack at admission prices of fifty cents to \$1.50. Over 4,000 people responded. Such attempts to advance the cause of music and culture in the community are deserving the highest praise and encouragement and is something worthy of emulation by other club organizations.

Apollo Club Presents Artistic Program

One of the finest and most artistic programs of this season was the concert given by the Apollo Club at the Grand Opera House, April 26. The club, under Robert Boice Carson, director, has made decided advancement toward the goal of perfection in ensemble singing and their rendition of such numbers as Andrew's "By the Sea" and Gaines' "Autumn Woods" must have satisfied the most critical taste.

The club was fortunate in having as soloist Lucile Stevenson of Chicago. It is always a pleasure to hear Miss Stevenson; there is so much of soul in her voice and her song message is wholly satisfying. On this occasion she was in splendid form and her singing of such widely diverging numbers as "Ave Maria" (Bruch), "Immer Leise Wird mein Schlummer" (Brahms) and the songs of Carpenter were a rare delight to the hearer.

Marian Deuel, accompanist, came in for a large share of praise for the able way in which she sustained her part of the program.

Miss Bennett's Graduation Recital

Marion Bennett, a talented pupil of John Knowles Weaver, gave her graduation piano recital in the Kendall College auditorium April 20. Miss Bennett's program consisted of impromptu, op. 142, No. 3 (Schubert); "Consolation," No. 4 (Liszt); "March Winds" (MacDowell); "Shepherds All and Maidens Fair" (Nevens); "Hark, Hark, the Lark" (Schubert-Liszt), and Mendelssohn's concerto in G minor.

Special Music in Tulsa Churches

On Easter Sunday elaborate musical programs were given in a number of Tulsa churches.

The First Presbyterian Church Quartet, assisted by a large chorus, Robert Boice Carson, director, gave special programs for both services. In the evening Edwards' cantata, "The Lord of Light and Love," was given. At Convention Hall the Y. M. C. A. and Y. W. C. A. united in conducting a community vesper service. For this an audience of 2,000 people was attracted to hear an Easter program by John Knowles Weaver, organist; Albert N. Hoxie (of Philadelphia), violinist; Mrs. James E. McConnell, soprano, and Arthur D. Young, trumpeter.

At Trinity Episcopal Church the program for the morning service was particularly fine. Josephine Storey White, contralto, sang for offertory Buck's "My Redeemer and My Lord." Mrs. White has a beautiful voice of great power and range and well adapted to church music. She received her training from such masters as Oscar Saenger, Signor Rotili and Steven Townsend.

Kansas City Pianist Gives Pleasure

The Piano Study Club has this season brought us two concert pianists. On April 11, in the Elks Club ballroom, it presented Moses Boguslawski of Kansas City, Mo.

Mr. Boguslawski gave great pleasure to a discriminating audience composed of students and lovers of piano music.

JOHN KNOWLES WEAVER.

MUSICAL COURIER Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

III. To furnish information to clubs and local managers regarding the activities of artists.

IV. To give data on concerts everywhere and on the performers who take part.

V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.

VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined hereinto.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

COLUMBUS MUSIC CLUB HONORS ELLA MAY SMITH

Luncheon and Valuable Gift for Retiring President of "Largest Women's Music Club"—Rabinoff Forces and Pavlova Hailed

Columbus, Ohio, May 9, 1916.

Nearly 100 members of the Women's Music Club were hostesses at a luncheon at the new Elks' Home in East Broad street, on Friday, April 28, in honor of Ella May Smith, the retiring president of the club, who has held that office for the past thirteen years. The tables were arranged so that all might see the guest of honor and the speakers, who were seated at a long table at one end of the banquet hall. As Mrs. Smith and Mrs. Edgar Stillman-Kelley, the principal guest and speaker, entered the room the Chautauqua salute was given, all members standing. The whole affair was in the nature of an ovation to Mrs. Smith, by whose untiring efforts this club has, it is said, become the largest of its kind in the world, and Columbus recognized as one of the leading musical cities. Mrs. Harry Hatton McMahon, the incoming president, acted as toastmistress and introduced the speakers. A double quartet furnished the music, singing several songs and parodies, written for the occasion, as well as one of Mrs. Smith's songs.

"Mrs. Smith as We Know Her" was the subject of a short speech by Mrs. Andrew Timberman, first vice-president of the club. Mrs. Edgar Stillman-Kelley gave a charming informal talk on "Mrs. Smith as Others Know Her," speaking of the Stillman-Kelley Publication Society, of which Mrs. Smith is president, and also of her work in the National Federation of Music Clubs. A former president, Mrs. George T. Spahr, spoke of the club before Mrs. Smith took hold and read several programs of 1886, showing the character of the club at that time. As a token of appreciation, the active members presented Mrs. Smith with a beautiful platinum necklace set with diamonds.

Boston Opera Company and Pavlova

On Saturday, May 6, the Boston Opera Company, and the Pavlova Ballet Russe, gave two performances at the Hartman Theatre to crowded houses. In the afternoon "Madame Butterfly" was given, with Tamaki Miura, Japanese prima donna, and Riccardo Martin in the principal title roles. Mme Miura made a bewitching, coquettish, irresistible Butterfly, and supplied the real Japanese atmosphere, so necessary to this opera. Tchaikovsky's "Snowflakes," as presented by the ballet, immediately after the opera, was a dazzling spectacle.

"Bohème" was given at the evening performance, with Maggie Teyte and Charles Dalmores as the chief attraction. Both were in fine voice and gave to their different roles the most finished interpretations. The ballet gave a more interesting series of dances than at the matinee, and Pavlova appeared to much better advantage as a Spanish dancer in a street scene. Pavlova in the afternoon presented a series of poses and poises, but as a Spanish girl she really danced.

EMILY CHURCH BENHAM.

Constantin Nicolay's Triumph in Grand Rapids

For the benefit of the Polish war sufferers, Constantin Nicolay, one of the leading basses of the Chicago Opera Association, is at the present time making a tour through the Middle West. From reports at hand he is meeting with decided success everywhere. The following clippings are from Grand Rapids:

Mr. Nicolay, an intensely dramatic singer with a big, ringing bass voice, gave a program of six heavy arias and one oratorio number. He is an operatic artist of exceptional ability and the dramatic fervor with which he sang the famous Toreador aria from "Carmen" and the cavatina and aria from "Lucrezia Borgia" will not soon be forgotten by those who had the good fortune to hear him.—Grand Rapids News, May 15, 1916.

Mr. Nicolay was a special favorite with the audience. He has the temperament and dramatic style of the long experienced grand opera singer. His contributions to the program were: Aria from "Lucrezia Borgia," by Donizetti, an aria from "Midsummer Night's Dream," by Thomas; an aria from "Barber of Seville," by Rossini; the "War Song," from the oratorio "Alexander's Feast," by Handel; "It Is Enough," from the oratorio "Elijah," by Mendelssohn, which was sung in French. The favorite numbers were the familiar Toreador song, from "Carmen," and Figaro's song from "Marriage of Figaro," by Mozart, which was sung in Italian. In several instances Mr. Nicolay chose the languages most convenient rather than those in which the operas and oratorios were originally written. He has a big repertoire and he responded to repeated encores.—Grand Rapids Press, May 15, 1916.

The concert was a rare musical treat. The features of the occasion were the solos by Constantin Nicolay, basso of the Chicago Grand Opera Company.—Grand Rapids Herald, May 15, 1916.

Michel Gusikoff Scores in Altoona

Michel Gusikoff, violinist, has just returned from Altoona, Pa., where he appeared as soloist with the Russian Symphony Orchestra, of which he is the concertmaster. Gusikoff played the Mendelssohn concerto with dramatic as well as sympathetic expression, after which an encore was demanded.

AMATO AND OPERA INSTRUMENTALISTS BRIGHTEN SAVANNAH FESTIVAL

**Final Concert Brilliant Climax to Splendid Season—
Julia Claussen With Distinguished Assistants
Arouses Enthusiasm**

Savannah, Ga., May 6, 1916.

Savannah has probably never had a more brilliant climax to an already successful musical season than the festival concert on the night of May 1 of the Savannah Music Club. Pasquale Amato and the Metropolitan Opera Orchestra, under the direction of Richard Hageman, combined to give a thoroughly satisfying evening from every point of view. The concert, in point of attendance and enthusiasm, has certainly never been excelled here, and, in the opinion of at least every one with whom the writer has talked, the program offered could not have been improved. The Savannah Theatre, where the concerts are held until the belated Auditorium is built, was filled to overflowing.

Amato and Hageman each received an ovation and doubled their former successes here. Encore after encore was demanded of both, and both responded generously, but not enough so to satisfy the large audience. Though Mr. Amato was suffering from a cold, it was not noticeable at all to the spellbound crowd, which "went wild" after his famous singing of the "Largo al Factotum." To that number he added the "Toreador Song," his other encore being the "Pagliacci" prologue and a Venetian ballad. He seemed to be in better voice than ever. His regular numbers, besides the "Barber of Seville" aria, included "Promesse de Mon Avenir," from Massenet's "Le Roi de Lahore," and "Eri tu," from the "Masked Ball," of Verdi.

Of the eight numbers on the program, five were orchestral, the sublime "Leonore" overture, No. 3, opening the concert. In contrast, the next number was the "Bacchanale," from "Tannhäuser," played with abandon. The first half of the program closed with Tchaikowsky's whimsical "Nutcracker" suite. Liszt's mystic "Les Preludes" and the stirring "Marche Slav" were the remaining orchestral numbers.

A very interesting Hungarian dance by Brahms and the "Pizzicati" from Delibes' "Sylvia" were the encores offered by Mr. Hageman.

Mme. Claussen Enthuses

Julia Claussen, assisted by Pierre Henrotte, violinist, and Marcel Charlier, pianist, formed the closing attraction of the Redpath Chautauqua week in Savannah. Mme. Claussen's program was delightfully unconventional and thoroughly captivated her immense audience. Her style is one of great nervous energy, intensity and at the same time delicacy and broadness. The influence of grand opera has undoubtedly added to Mme. Claussen's presence. Throughout her program she sang with poetic charm and grace.

She began with a group of three songs, two of Schumann and the other by Strauss, none being very familiar to the amateur music lovers. Perhaps the familiarity of her next groups was responsible for the greater enthusiasm of the audience; an admirable arrangement of the "Meditation" from "Thais" to "Ave Maria" and the glorious "My Heart at Thy Sweet Voice," from "Samson and Delilah." A group of songs sung in English completed her program, the best of which were probably La Forge's "Spooks" and Rachmaninoff's "Floods of Spring."

In M. Henrotte and M. Charlier Mme. Claussen had most praiseworthy coartists. M. Henrotte offered two numbers, "Rondo Capriccioso," by Saint-Saëns, and Bohemian airs, by Sarasate. The wild "Zigeunerweisen" was included in the latter.

CHARLES STUART WEST.

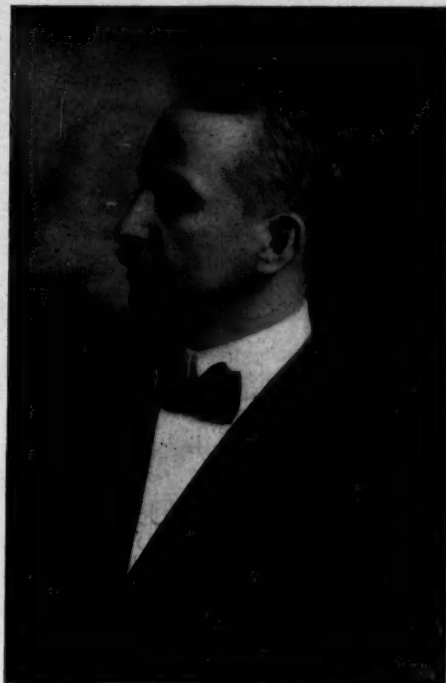
Press Comments Concerning the Last Concert of the Chicago Singverein Under the Direction of William Boeppler

A concert presented on Saturday night in Orchestra Hall by the Chicago Singverein, was highly creditable to the members and to the conductor of that organization. Mr. Boeppler, who is responsible for the musical direction of the singers, has made a specialty of certain features of choral interpretation which, exploited by his vocalists, were set forth at this entertainment with remarkable ability and charm. One of these is the attainment of a pianissimo that requires no apology for any lack of delicate attenuation. So fine is this delicacy with the Singverein, that it is difficult to call to mind any other choral organization with the exception of the Mendelssohn Choir of Toronto that has approached it. Nuances of beautiful

character were disclosed in the interpretation of Schumann's "Sommerlied."—Felix Borowski, in the Chicago Record Herald, May 1.

It was in the spirit of true love for music that the Singverein's miscellaneous program of songs was presented on Saturday evening last at Orchestra Hall. That spirit is the vital spark, for it is struck from love of beauty, and not from desire of pelf. Wisely directed, as it was in the singing of Schumann's "Sommerlied," it is an instrument of moving eloquence. That interpretation was remarkable for its plasticity; it was lovingly shaded; it was studied to the smallest detail as to the poetic values of every syllable of the text. And to William Boeppler, the conductor, goes the compliment due the rich imagination which conceived this beauty. The pianissimos were superb.—Eric Delamarter, in the Chicago Tribune, May 2.

The Chicago Singverein, directed by William Boeppler, gave Saturday evening its second concert of the season devoted to Lieder. It is one of the largest choruses in Chicago, and by reason of Mr. Boeppler's skill, and the earnest collaboration of the singers it can lay claim to a place among the ablest. Pianissimo, the most difficult effect to obtain, actually began the concert in the first line of Bruch's "Palm Sontag Morgen." Accuracy in dynamics permitted



WILLIAM BOEPLER,
Conductor, Chicago Singverein.

both slow and swift crescendos, and diminuendos with tone sustained astonishingly well.—Stanley Faye, in Chicago Daily News, May 1.

On Saturday evening the Chicago Singverein gave a concert of part songs at Orchestra Hall. William Boeppler has gathered together a large chorus that has a fine body of tone, well balanced and substantial, and he has given them a thorough routine, so that they are responsive to his purpose. They sang with considerable variety of shading, and obtained extreme effects in pianissimo and fortissimo.—Karlton Hackett, in Chicago Evening Post, May 1, 1916.

Chicago occupies a prominent place in the musical world as to the cultivation of choral singing, yet even here, one rarely hears such work, as was offered by the Chicago Singverein last evening at Orchestra Hall.

To Mr. Boeppler, the energetic and successful director, must be given great credit for the fact that he sees his ideal of artistic choral singing not only in the display of tonal quality and climaxes (for which he has the necessary material in his big chorus of singers, who love to sing and have excellent voices), but that he has developed them into a musical apparatus which sets forth with faultless precision, a beauty and delicacy of tone, as well as subtle shading, and phrasing, that, combined with flexibility, makes their work most unusual. Mr. Boeppler's "pianissimi" have become famous; they are, so to say, the characteristic note in the work of his various organizations. They form the starting point in his great scale of dynamic nuances, and together with absolute purity of intonation; admirable rhythmic firmness; and never missing precision of attack, they combine to an inspired execution of the director's intentions, as was evidenced in the artistic choral singing heard last night.—W. R. Knuepfer, in Illinois Staats Zeitung, May 1, 1916.

Glusckin's New Manager

Mischa Glusckin, the violinist, announces his change of management. In future his concert affairs will be under the direction of W. S. Lockhart, Hyde Park Station, Chicago, Ill., or 416 McGowen avenue, Houston, Tex. The latest addition to the Glusckin dates is a recital at La Porte, Tex., to be given July 12.

LILA ROBESON, A CLEVELAND FAVORITE, WITH MOZART CLUB

Metropolitan Opera Company Contralto Liked in Home City—First Production of New Opera—Local Pianist in Classical Program

10316 Hampden Avenue,
Cleveland, Ohio, May 9, 1916.

The Mozart Club, under the leadership of Carl Radde, gave its closing concert of the season, Thursday evening, May 4, at Shaw High School Auditorium. An interesting program of choruses and part songs was presented. Especially enjoyable were the two choruses for women's voices, "The Joy of Spring," by Schuett, and "The Snow," by Elgar.

Lila Robeson, contralto of the Metropolitan Opera Company and Cleveland's favorite singer, was the soloist of the evening. Miss Robeson's rich voice showed to great advantage in the aria, "Amour Viens Aider," from Saint-Saëns' "Samson and Delilah." Her two groups consisted of German and English songs.

Cleveland music lovers consider themselves fortunate in having as fine a singer as Miss Robeson spend a part of each season in her native city.

Jessie V. K. Burchard played acceptable accompaniments on this occasion.

New Opera Given Distinguished Hearing

A new opera, entitled "Nearly a Duchess," by Walter Logan, had its first production Thursday evening, May 4, at the Duchess Theatre. The performance was a success from start to finish. The music was bright and sparkling, the choruses well trained, the young people entering into the sprightly dances with all the enthusiasm of youth, and the audience responding heartily.

Mr. Logan was warmly applauded after each act, and at the end of the performance was obliged to respond with a curtain speech. The leading parts were sung by Elsie Hamilton Norton, soprano, and Elmer Hoelzle, tenor. Mrs. Notton is petite and charming and sang her part admirably.

Mr. Hoelzle, pupil of Oscar Seagle, is a newcomer to the city. He made a splendid appearance as the hero and sang the role with excellent effect.

Pope Heard in Classics

Walter S. Pope gave a piano recital Tuesday evening, May 2, at the Florence Harkness Chapel of the College for Women. His program consisted of compositions by Scarlatti, Couperin, Daquin, Handel, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Grieg, Debussy and Grainger.

BELLE FAUSS.

Troy (N. Y.) Madrigal Club Entertains

The Troy Madrigal Club, composed of the younger singers of Troy, on Monday and Tuesday evenings, May 15 and 16, at Rand's Opera House, again proved its worth as a public entertainer.

Gilbert and Sullivan's "H. M. S. Pinafore" was chosen, and under the able direction of S. Grahame Nibbes, whose exceptional ability for producing excellent dramatic and vocal presentations has been demonstrated many times, drew two capacity houses.

The cast of principals, all of whom are well known in local musical circles, was as follows:

The Rt. Hon Sir Joseph Porter, K. C. B., James Matthews, better known as "Matty," of the Rensselaer Polytechnic Institute.

Captain Corcoran, Edmund Dwight Northup.

Ralph Rackstraw, Harold E. Dow.

Dick Deadeye, John E. Tashjian.

Bos'un, Albert Geiser.

Josephine, Martha Webb.

Hebe, Dessa Weisbergh.

Little Buttercup, Mary Chitty.

Chorus of sailors, sisters, cousins and aunts, sixty in number.

Ernest A. Hoffman, accompanist for the club, received especial commendation for his work with the orchestra.

Dorchester Girl Wins Mason and Hamlin Prize

The grand piano annually offered by the Mason and Hamlin Company as a prize to the most proficient pianist of the senior class of the New England Conservatory was won in competition at Jordan Hall, on the afternoon of May 13, by Fannie Lewis, of Dorchester. There were three other competitors. The judges were Dr. Karl Muck, Ossip Gabrilowitsch and George W. Chadwick.



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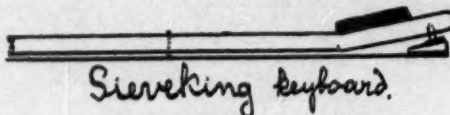
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AN INVENTIVE PIANIST

The Sieveking Keyboard

Martinus Sieveking is a pianist who not only plays and teaches, but also thinks. One of his thoughts lead him to invent an improved piano key, a reproduction of the sketch of which made by Mr. Sieveking is with this article.



He claims that the pianist attains much better results by the slant or inward incline which is given to the key. The principal points of advantage are a stronger grip and better leverage for the fingers and the possibility of producing better legato than with the ordinary form of keyboard. It will be noticed that the forward end of the white and black keys are in the new keyboard practically on the same level. This is of special advantage in the playing of chromatic passages, either scales or octaves, as it eliminates, especially in octave playing, the steady jumping back and forth of the hand. Further in playing octave passages in rapid time the rebound of the key is quicker. Sieveking also has found that it is possible to execute trills faster upon this style of keyboard owing to the fact already mentioned that the playing surface of the black and white keys are upon the same level. Last but not least it is easy to play on this keyboard when using the system of dead or relaxed weight of the arms hanging on the finger tips, sine qua non of the system of piano playing which has been evolved by Mr. Sieveking and without which he claims no really perfect technic can be acquired. In coming to this country Mr. Sieveking brought with him a



MARTINUS SIEVEKING,
Pianist.

concert grand piano which had been specially built for him, with this keyboard and with certain other improvements, such as the two pedals set wide apart thus enabling the player to retain his balance with no effort.

Mr. Sieveking has already removed to his summer home at Pyatt Cottage, Columbia avenue, Cedarhurst, L. I., where he has a large class of earnest students, most of them teachers who will remain with him there throughout the summer.

Eddy Brown to Summer in Seal Harbor With Other Notables

Eddy Brown, the young violinist, whose remarkable success in concert, following his arrival in this country in January, has been one of the interesting events of the season just closing, is to spend the summer at Seal Harbor, Me., where so many distinguished musicians, including Godowsky, Gabilowitch, Stokowski, Samaro, Walter Damrosch, Paderewski, Schelling, Hofmann, Bloomfield Zeisler, Kreisler and Bauer, will spend a period of relaxation.

In these excerpts from a notice which appeared in the Wilkes-Barre (Pa.) Record, following his playing in that city, is told the consensus of opinion which has been accorded his every appearance.

"The young man made a deep impression." "He is opulent in technical resources, of double stopping, harmonics, of pizzicato and spicato, and moreover he shows

a very lovely and well controlled poetic fancy." "The evening was one of the rarest enjoyment, with remembrances of bewitching tone, of impeccable intonation and of well balanced and mature judgment in interpretative fluency." "The amazing technical resource of his playing in the Paganini numbers held attention breathless and the audience would not stir until he had given a reward for this approval." "Altogether one of the most beguiling events."

SPALDING CONCERT IN NEWBURGH

Violinist and His Assistants Acclaimed in the Hudson River City

It is no exaggeration to say that columns of newspaper praise followed the appearance with the Newburgh Symphony Society in that Hudson River city of Albert Spalding and Loretta del Valle, with the accompaniment of André Benoist. The Newburgh Journal heads its long account with the caption: "Spalding Enthralls Hearers." The Newburgh Daily News says in its headline: "Artists Score a Great Triumph. Spalding a Master of His Art. Mme. del Valle a Superb Vocalist." Furthermore, the Journal states that never was a better concert heard than the one in question. Albert Spalding is referred to as "America's foremost violin player, who delighted his hearers with a varied list of numbers which exhibited his wonderful tone producing genius and marvelous technic." Mr. Spalding held his audience, says the Journal, as a Newburgh audience has seldom been held. "The playing was a revelation to the audience," continues the account.

In the Newburgh Daily News, one reads of Mr. Spalding's "superb command of his instrument. The audience quickly recognized that a master was playing and the response showed how deep was the appreciation." After praising the player's technic, vigor, and virility, the report adds: "It would hardly seem that so much sweetness of tone could be spun out so finely and so delicately, and yet retain its entire beauty."

Mme. del Valle shared worthily in the success of Mr. Spalding and also was accorded high tribute by the daily papers of Newburgh.

Of Mr. Benoist the Daily News said: "He is an accompanist not only of excellent parts in ensemble, but also is a musician who is at one with the artist in interlocking discernment, feeling, and impartment. Throughout, Mr. Benoist was more than an accompanist." The Journal pays Mr. Benoist this compliment: "In 'Campanella' the work of André Benoist, accompanist, which had given great cause for pleasure and admiration throughout the concert, came to its highest point of interpretative and assisting excellence, for he touched the keys of the piano with a delicacy which beautified."

Applauding at the Wrong Time

New York, May 19, 1916.

To the Musical Courier:

Has an American audience ever permitted the singing of the "Pagliacci" prologue without interrupting the singer by applause in the interval before his final admonition? Probably not, unless the performance was of such poor quality as not to win any applause at all. This is the most notorious of a number of familiar instances in which American concert and opera goers consistently offend, through an apparent anxiety lest they be thought unappreciative and lacking in culture.

Singers, like all other artists, not to mention the rest of humankind, crave appreciation for their efforts. Applause is the stamp upon the document of public approval which entitles them to success, to very existence. Their gratitude is manifested in the encores they so generously grant, even when demand has passed the bounds of courtesy and good taste.

But the thoughtless and vulgar applause which breaks forth before those responsible for it realize that the artist has not finished his song or aria, is as unwelcome as it is ill bred. The people who do it are generally the same ones who talk through a performance. They seek to cover their guilt by a noisy demonstration whose ill-considered hastiness is its own betrayal.

Sincerely yours,
F. A. CHURCHILL, JR.

"The Voice in the Wilderness."

by John Prindle Scott

John Prindle Scott scored instant success with his new sacred song, "The Voice in the Wilderness," which was issued in January, 1916. The first edition sold out in two months. It was sung by Mrs. Hissem de Moss in the Fifth Avenue Presbyterian Church, New York, and by church soloists in Detroit, Saginaw, Portland, Ore., Tacoma, Wash., and in many other cities.

John Campbell, tenor soloist at the Fifth Avenue Marble Collegiate Church, says: "It's a corking good song."

SCHENECTADY HEARS "AIDA" IN CONCERT

Successful Presentation in Memory of Professor Curley
—Artists Volunteer

Schenectady, N. Y., May 18, 1916.
The State Army at Schenectady, N. Y., seated nearly 3,000 people Tuesday evening, May 16, when a grand presentation of "Aida" in concert form was the bill. The work required three hours in the rendering and it was given as a memorial to the late Prof. J. Bert Curley, the founder of the Schenectady Festival Chorus, who had rehearsed for the event well under way when suddenly stricken down by death. The concert was given on a scale of which Professor Curley did not dare dream. Eight vocalists of wide reputation appeared in the leading operatic roles with the 300 voices of the Schenectady Festival Chorus in the ensembles and the Russian Symphony Orchestra accompanying. Prof. Alfred Hallam, of the Skidmore School of Arts, Saratoga, wielded the baton and attained a degree of perfection reflecting great credit upon himself, especially in the face of the fact that he had taken hold of the proposition at the death of Professor Curley and practically in the midst of the latter's rehearsals and preparation.

The Music

Paul Althouse and Arthur Middleton, both Metropolitan Opera Company stars, sang the roles of Rhadames and Amonasro, respectively. Both men were Professor Curley's soloists at a mammoth offering of "Faust" last spring, but in "Aida" they surprised even those who had supposed they had heard them at their best a year ago. Althouse, in the heroic role, was superb. His voice was more than equal to the difficulties of the score. Middleton depicted the scheming Ethiopian leader with consummate skill. His voice was in magnificent condition and his big number, with Aida in the garden scene, was rendered extraordinarily well. Both men were overwhelmed with applause time and time again.

Mary Kaestner, the San Carlo Opera Company dramatic soprano, shone with brilliancy in the role of Aida. She sang without the score and allowed her temperament full sway. Her effort was nothing short of wonderful. She accomplished the most difficult passages of the part with ease, grace and precision.

The work of Mme. Nevada Van der Veer as Amneris also was splendid. She has been heard repeatedly in Schenectady and nearby cities, but never to such tremendous advantage. Her voice is one for which the role seems to have been written. She entered into the spirit of the various long and trying numbers with all her strength and spirit. It was magnificent.

Frank Croxton and Dr. Carl Dufft appeared as Ramphis and the King with credit to themselves as artists. Reed Miller as the Messenger sang the small role with striking intelligence and sincerity, albeit the requirements were not such as to give an adequate demonstration of Mr. Miller's superb tenor. Marie Stoddard also had too little to do in the singing of the High Priestess, but she was accorded approbation for her efforts.

Before the death of Professor Curley he had engaged the orchestra and four soloists for the presentation of "Aida." Upon the announcement of his death these four volunteered their services for the testimonial concert and the other four, having appeared under Professor Curley's baton at various times in the past, also offered to come and add to the success of the big undertaking. The orchestra also made special concessions.

As a musical event of supreme merit this concert never will be forgotten in Schenectady. R. A. M.

Tenor Therrien Complimented

Following his appearance in Palestine, Texas, not long ago, Therrien, tenor, of Houston, Tex., received the attached letter:

Palestine, Tex., March 13, 1916.
DEAR MR. THERRIEN—On behalf of the congregation and official board of the Grace Methodist Church, I wish to again thank you and your wife, Paula Sigerist, for the assistance in the concert given by Mrs. Graham for the benefit of our church.

We cannot find words to express our full appreciation of your efforts, but suffice it to say that you have made many friends in Palestine, and your wonderful voice and the superb playing of your wife on the piano still linger in the memory of the many citizens who heard your numbers at the concert.

On behalf of the official board we wish to thank you most earnestly for the large part you had in making the concert the big success it was, and if at any time we can serve you, we are at your command.

With best personal wishes, I remain,
Yours truly,

A. M. COHEN,
Chairman Official Board Grace M. E. Church.

Henri Therrien and Paula Sigerist have been making remarkably successful appearances at the large Houston department store of W. C. Munn Company, the artist pair being advertised conspicuously in the dailies as a feature which attracts multitudes of persons to the Munn estab-

lishment twice a day, when the Therrien-Sigerist appearances take place.

The couple also were the chief solo attractions at the big banquet given not long ago in Houston by the Bankers' Association.

Alexander Bloch Will Teach All Summer

Alexander Bloch, an authorized exponent of the system of Leopold Auer, will remain in New York during the summer of 1916 and devote his time exclusively to teaching. This will give out of town pupils an excellent opportunity to profit by the well known Auer method.



ALEXANDER BLOCH,
Violinist.

Mr. Bloch has just received a letter from Professor Auer, stating that the famous maestro will teach in Norway, beginning June 1. His address is care of Norske Musikforlag, Christiania, Norway.

A Busy "Season End" for a
Metropolitan Opera Artist

On June 5 Florence Mulford Hunt, the well known contralto of the Metropolitan Opera Company, will appear in the performance of "Die Walküre," which is to be given in the Yale Bowl, New Haven, Conn. This is a role with which Mrs. Hunt has particularly identified herself. Mrs. Hunt recently sang at a recital given at the New York home of Mrs. William Astor Chanler. On this occasion she introduced songs by Father Harvey Officer and Clifford Pullen with great success.

In addition to her concert and operatic engagements Mrs. Hunt has classes in vocal instruction, both in Newark, N. J., and the metropolis. Among the students are many excellent pupils, some of them occupying positions in some of the better known churches. May 21 her pupil, Inez Potter, soprano, appeared as soloist in the production of the "Stabat Mater," given in St. Paul M. E. Church, Newark, N. J., where Mrs. Hunt is the contralto soloist.

Another pupil, Mary Potter, contralto, has been engaged as soloist by the First Presbyterian Church of Newark, one of the most important churches in the East from the standpoint of music. Miss Potter has received all her vocal training from Mrs. Hunt.

June 9 Mrs. Hunt will present some of her pupils in annual recital at Wallace Hall, Newark. An interesting program is being arranged, and considerable interest is being manifested by music lovers of that vicinity.

New Opera by an American

Paul Allen, a young American composer, who has lived in Italy for several years past and whose opera, "The Last of the Mohicans," was produced at Florence in February last, has completed another work, the book of which was prepared by Saverio Pambo and Enrico Golischiani from a celebrated Italian comedy, "I Fiori" ("The Flowers"), by the brothers Quintero.

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BERLIN'S MUSICAL DOINGS ARE FREQUENT AND MANY

Philharmonic Closes Its Season's Activity with Customary Pension Concert—A Critic as Conductor—Beethoven and Bismarck Coupled—Nedbal's Baton Art—Weingartner Again Persona Grata in Berlin

Berlin W., Jenastr. 21.
March 17, 1916.

There is no doubt that the Philharmonic Orchestra forms the center of the concert life in Berlin. It plays with few exceptions every night during the season. These musicians have first their series of subscription concerts under Arthur Nikisch. They further assist in the choral concerts of the Philharmonic Chorus under Siegfried Ochs and of its Singakademie Chorus under Georg Schumann, and besides all this all guest conductors, as well as instrumental and vocal artists of repute and those who wish to make a reputation before the Berlin public engage the Philharmonic as a necessary factor in a successful appearance. But to my mind their most important and greatest field of activity is to be found in the Popular concerts, given three times a week throughout the winter under the leadership of Camillo Hildebrandt in the large hall of the Philharmonie.

These concerts are of immeasurable value and of far reaching influence, as they fulfill an educational mission. During the season practically the whole orchestral literature—classical, romantic and modern—is given, including works that cannot be heard anywhere else, for this is the particular purpose of these concerts. The price of admission being very low (seventy pfennigs) enables a class of people to patronize them who cannot afford to attend the high priced musical entertainments. The public therefore consists for the most part of the middle and even the lower classes, for the love of music, as is well known, is spread among all classes in Germany.

From this it will be seen that the Berlin public owes a debt of gratitude to this magnificent organization, and each year a concert is given for the benefit of its pension fund. Although this season has been rich in splendid orchestral concerts, and although the final evening of the Nikisch subscription series seemed to be the climax of all that had gone before, the concert given this season for this purpose proved to be even a greater achievement. As usual Nikisch conducted without compensation, but contrary to other years there was a soloist—Arthur Schnabel, who had kindly contributed his services gratis. It was a Beethoven program, which is always a magnet for the Berlin public. It consisted of the "Coriolan" overture, the seldom heard C minor piano concerto and the "Eroica" symphony. There were few evenings during the season that made such a profound impression. Nikisch was at his very best and seemed newly inspired by these great works he so often conducts. Arthur Schnabel has never appeared to better advantage in Berlin than on this occasion. The C minor concerto is by no means such a grateful task for the pianist as are the E flat major and the G major concertos, but he played it in such a way that it seemed enriched through his interpretation. It was an extraordinary performance,

and the public showed its appreciation and realization of this fact by tending him a veritable ovation. It was altogether an evening long to be remembered.

Benefit for German Stage Association

Mention has already been made of the fact that during this season Dr. Leopold Schmidt, the chief critic of the Berliner Tageblatt, has come several times before the Berlin public in the capacity of conductor, each time for charitable purposes. He recently appeared again in a concert given for the benefit of the German Stage Association, with the assistance of the Philharmonic Orchestra and



OSCAR NEDBAL.

The well known conductor of Vienna, who has given two successful concerts with the Philharmonic Orchestra in Berlin this season.

Eugen d'Albert as soloist. His appearance on the platform was greeted by the public with warmth. He opened the program with the "Oberon" overture, which he conducted without score, showing an intimate knowledge of the work, of which he gave a spirited and brilliant interpretation. The program consisted further of Weber's "Konzertstück" and the two concertos in E flat major by Beethoven and Liszt, which Schmidt accompanied with appreciative understanding, lending a splendid support to d'Albert. As usual this great artist aroused enormous enthusiasm.

This concert was given under the patronage of general-intendant Count von Huelssen and called out a very fashionable audience. The Crown Princess was present and did not—as is customary with royalty at concerts—sit in the Royal Loge, but had places reserved for herself and her suite in a loge near the stage in order that she might better follow the work of the pianist. She had the scores of both the Beethoven and Liszt concertos, which she followed throughout with the greatest attention.

Royal Orchestra Under Richard Strauss

The seventh symphony concert of the Royal Orchestra under Richard Strauss brought between beautiful renditions of the Mozart E flat major and the Beethoven "Pastorale" symphonies, a novelty in the shape of "Eine Ouverture zu einem Gascognischen Ritterspiel" (overture to a Gascognian tournament), by Richard Mandl, an ultra-modern composer. His work proved to be highly interesting and of real musical value. It is original and humorous and brilliantly instrumented. It is not long, which also adds to its effect. Strauss opened the program with

a revival of Berlioz's long forgotten overture to "King Lear," of which he gave a poetic and plastic rendition.

Lecture on Bismarck and Beethoven

On Wednesday, March 15, an interesting lecture by Dr. Richard Sternfeld (President of the Richard Wagner Society) on Bismarck and Beethoven, drew out a big audience to Bechstein Hall. The lecture was preceded by a magnificent reading of the "Appassionata," by Edward Fischer, the gifted young Swiss pianist, and followed by the "Kreutzer" sonata, interpreted by Waldemar Mayer and Edwin Fischer. In the lecture Dr. Sternfeld made comparisons between those two great Germans, Bismarck and Beethoven, who have so many points of character in common. In particular he spoke of the great influence Beethoven's music had upon Bismarck. Already in his youth the great statesman had frequent opportunity to hear the works of Beethoven and developed a love for and keen appreciation of his sonatas. The lecturer recalled the fact that Hans von Bülow rededicated the "Eroica" to Bismarck, thinking him a worthy hero of such a great work.

Nedbal With the Philharmonic

Oscar Nedbal, the conductor of the Vienna Tonkuenstler Orchestra and former member of the Bohemian String Quartet, gave a second concert this season with the Philharmonic Orchestra, achieving a tremendous success and proving himself to be one of the greatest and most individual visiting conductors who have appeared here during the winter. Nedbal possesses native musical genius, which was most in evidence in his rendition of the symphonic poem "Moldau," by his compatriot, Smetana. Both the orchestra and the audience were carried away by the fiery rhythms and temperamental interpretation of this to him congenial work. Also the Mahler G major symphony No. 4, the most popular of all of this composer's symphonies, was wonderfully rendered by Nedbal.

The soloist of the evening was Fraulein Clara Musil, a soprano from Vienna, who sang the solo in the symphony, adding decidedly to its effect. She further sang two Lieder by Strauss and one with orchestral accompaniment by Mahler and a Mozart aria.

The Berlin Society of Music Friends

The program of the fourth and last concert of the Berlin Society of Music Friends given with the Philharmonic Orchestra under the baton of Ernst Wendel, of Bremen, opened with the charming C major symphony No. 7, by Haydn. The enjoyment derived from Haydn's symphonies is so great and so refreshing that it is a pity that they figure so seldom on Berlin concert programs. The Brahms F major symphony No. 2, which followed was overwhelming in its contrast to this dainty simple music. Wendel gave very satisfactory renditions of both works.

The soloist, Friedrich Brodersen, a low baritone, possesses a magnificent organ and sang an aria from Mendelssohn's "Elizab," and the big Hans Heiling aria by Marschner with great musical feeling. The program ended with the "Meistersinger," Vorspiel.

Two Trio Evenings

The third subscription concert of the trio series of Georg Schumann, Willy Hess and Hugo Dechert brought novelties in the form of two piano solos by Georg Schumann, a ballad in G minor, op. 65, and variations and fugue on an original theme, op. 64. They are pleasing program numbers, not very original, but offering a grateful task to the pianist. The composer, who played them himself, won quite a success with them with the public. The concert was opened with the seldom heard trio in B minor, op. 5, by Robert Volkmann, a work which is extremely melodious but lacks contrasts, as do all of Volkmann's compositions. The third number was Schubert's immortal "Forellen" quintet, in which the trio had the assistance of H. von Dameck and Max Poike. The artists played with their wonted skill and musicianship and it was altogether a very enjoyable evening.

On Sunday night the third and last of the Beethoven evenings given by the Mayer-Mahr-Gruenfeld-Dessau trio took place at Beethoven Hall. The artists had placed on their program the "Variations" on the song "Ich bin der Schneider Kakadu" and the trio in E flat major, op. No. 1, also the big B major trio, of which they gave very refined renditions. Beethoven Hall was filled with an appreciative audience.

Other Concerts

There is no end of Beethoven concerts. Waldemar Luetsch, the well known pianist, who has created a great name for himself, particularly through his Beethoven interpretations, played before an enthusiastic audience a rare choice of Beethoven sonatas, again displaying his intimate knowledge of this master's works in powerful renditions of the sonatas in E minor, op. 90, and "Les Adieux," in the big sonata for the Hammerklavier and the A flat major sonata, op. 110. Luetsch has become a great favorite

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—Frank King Clark, Berlin, July 19, 1914.

with the public and his success on this occasion was enormous. Before the war Luetsch, who was born in St. Petersburg, was always considered a Russian, but it turns out now that he is a Swiss.

Another interesting piano recital was given by Busoni's gifted pupil, Michael von Zadora, an American. Zadora is an artist of marked ability and lofty ambitions. He gave his best in a rendition of Bach's capriccio, "Ueber die Abreise des vielgeliebten Bruders," and in Chopin's E minor sonata. He has a formidable technic, a strong, vital tone and much temperament, and he received great applause.

Among the many vocal concerts of this work may be mentioned an evening of rarely heard Lieder by Schubert, Schumann, and Hugo Wolf, by Dr. Theo Lierhammer, who in spite of a slight indisposition, again demonstrated in this, his second Berlin concert, that he is a singer of rare qualities and, above all, a thorough musician. Dr. Lierhammer was a professor for fourteen years at the Royal Academy of Music in London and came to Berlin at the beginning of the war; further, a Liederabend by Maria Mora von Goetz, an exceptionally gifted pupil of Franz Proschowsky, who is rapidly making a name and gaining a public for herself in Berlin; an interesting evening of duets and Lieder by Brahms, Schumann and Hugo Kaun, sung by Arthur van Eweyk, the well known American baritone, and Eva von Ekopnik, the possessor of a beautiful mezzo-soprano voice.

Weingartner's Return to Berlin

After an enforced absence of about eight years Felix Weingartner is now free again to take up his activity as conductor in Berlin, an event which is to be celebrated by three concerts given with the Bluethner Orchestra at the Philharmonie, the first of which will take place on Monday, March 20. Both the concert and the rehearsal, which is announced for the Sunday previous, are sold out, as was to be expected considering the love and admiration which the musical Berlin always has shown toward him.

Weingartner is one of the most active personalities of the musical world. He is not only general conductor of the Darmstadt Court Opera, but also leader of the Vienna Philharmonic concerts. He further gives frequent "guests" performances of both concerts and opera in all of the big music centers of middle Europe. In spite of this extensive activity he still finds time and leisure to compose. His latest work, the comic opera "Dame Kobold," is having its first Berlin performance tonight at the Charlottenberg Opera.

Musical Notes

Arthur Nikisch will undertake a tour of German and Austrian towns as conductor of concert and opera, beginning with a big Philharmonic concert in Hagen, in Westphalia. Thereafter he will give a symphony concert in Prague and later in the spring he will, among other things, conduct the whole "Ring" at Frankfurt-on-the-Main.

News comes from Sofia, the capital of Bulgaria, that the members of the Vienna Volkssoper will give performances at the National Theatre in Sofia during the month of April.

A new series of operatic performances is now being given at the Stadttheater at Lille. To the repertoire have been added "Fra Diavolo," "Les Contes d'Hoffmann" and "Fledermaus." The Governor of Lille has donated 5,000 marks to the fund for widows and orphans of fallen members of the German Stage Association. This sum was derived from receipts from performances given at the Lille Stadttheater by members of the stages of Germany.

Maximilian Morris, director of the Hamburg Volkssoper, has resigned; his successor has not yet been engaged.

The widow of the late Gustave Hollander died here quite suddenly a few days ago from inflammation of the lungs. She survived her distinguished husband only a few

ARTHUR M. ABELL.

Carrie Bridewell Praised by Greenwich Press

In an article which appeared in the Greenwich (Conn.) Press recently regarding a recital given in that city by Carrie Bridewell, contralto, there appears this statement: "She sang a group of Italian, German and French songs in such a manner as to elicit hearty outbursts of applause. The wide range and beautiful quality of her voice were heard to good advantage." As a member of the Metropolitan Opera Company, as well as a concert giver, these

qualities and the excellence of her interpretations aroused the admiration of those who heard her sing, and to judge from the applause which followed her numbers she is a singer whose popularity continues to grow.

Marcella Craft and Mrs. Beach Intimately Associated With Riverside Musical Life

Riverside, Cal., May 7, 1916.

A number of social events in honor of Marcella Craft have taken place since her sojourn here, but the only appearance in a professional way that she has made since that of Easter morning on Mount Rubidoux was last Wednesday evening with the Cantadores Club. This club is an organization of sixty men who sing, it says so on their program, for love of song. They have been singing together for about four years under the direction of Ernest G. Eardley and are doing some very good work. Their program included, "To Apollo" (King), "Recessional" (De Koven), "Twilight" (Buck), "Brothers in Song" (Dard-Janin), "Hallelujah Chorus" from "Mount of Olives" (Beethoven), "Eve of Good St. John" (Gounod), and "Eventide" (Shepherd).

Miss Craft was in fine voice and her work ranked with that of the best concert artists. Every note was music and her interpretative ability impressed even more than before. Having spent her youth here, her friends, of course, always gather round her, and they were there in numbers Wednesday night and showered her with flowers and at the close of the concert she was given a perfect ovation.

Her numbers were: "Weh! Mir! so nah die Furchterliche Stunde" (Wagner), "Frieden und Sonst" (Hans Pfitzner), "Serenata" (Zandonai), the mad aria from "Mefistofele" (Boito), and a group of English, Scotch and Irish songs. Mrs. Leroy P. Simms was the very efficient accompanist.

Miss Craft plans to leave this week for the East to fulfill some singing engagements, but hopes to return later to spend a part of the summer.

Mrs. Beach's Flying Trips

Mrs. H. H. A. Beach has made one or two flying trips South from San Francisco, where she is domiciled for a time while engaged in composition. She was here for the Easter service and for a day or two later.

Children Show Splendid Training

Friday evening the grade schools, under the direction of Cora A. Merry, gave their annual concert, which was a remarkable demonstration of what results can be accomplished when the right person is at the head of the public school department of music. The very littlest ones sang with animation, fine phrasing and nuancing, and absolute attention to the baton that is many times missing from the efforts of grownups. Seven hundred and fifty children took part and at the close of the concert the seventh and eighth grades sang the Pilgrims' Chorus from "Tannhäuser" in a remarkable manner.

Commencement at Sherman Institute

Next week is commencement at Sherman Institute (Indian school), some events of which will be musical.

MRS. H. W. HAMMOND.

Chopin Society Honors Bispham

At a reception and musicale given the evening of May 18, 1916, by the Chopin Society of New York, David Bispham was its guest of honor.

A musical program had been carefully arranged, and included songs by Vera Faux and Claude Velsor. Marie Morrissey, the contralto, also sang two songs by Spross, entitled "Lorraine, Lorraine, Loree," and "Lindy," as well as Oley Speaks' "Morning." Jacob Adler was the accompanist. Some excellent playing was also heard when Edith May Clover rendered one of Chopin's etudes with much charm.

Mr. Bispham made a short address and in a highly interesting manner told of his association with the late Samuel Coleridge-Taylor, as well as many anecdotes. Rev. W. W. Giles also contributed much to the enjoyment of all by a few remarks on various topics.

William Wade Hinshaw Sings at

Grace M. E. Church

William Wade Hinshaw, the distinguished baritone, appeared at the Grace Methodist Episcopal Church, of New

York City, on Friday evening, May 19, singing two groups which included "Danny Deever," "Ballynure Ballad," and the "Largo al Factotum" aria.

"THE TRIUMPH OF THE CROSS" SUNG AT PORTLAND, ORE.

Matthews' Cantata Given Praiseworthy Performance by Combined Forces of Oratorio Society and Presbyterian Chorus—Recent Activities Discussed

443 Sherlock Building,
Portland, Ore., May 10, 1916.

Matthews' cantata, "The Triumph of the Cross," was sung recently by the combined forces of the Portland Oratorio Society and the First Presbyterian Chorus. E. Maldwyn Evans conducted with authority. The solo parts were taken by Jane Burns Albert, soprano; Lulu Dahl Miller, contralto; Joseph P. Mulder, tenor; Dom J. Zan, baritone, and William Lowell Patton, organist. The work of all the participants was such as to merit the warmest praise. There was a large attendance.

Apollo Club's Concert

With Lo Desca Loveland, soprano, as soloist, the Apollo Club, a capable male chorus, closed its eighth season on Monday evening, April 24, when the organization appeared in concert in the Eleventh Street Theatre. William H. Boyer held the baton. The club did not answer the writer's written request for an invitation. Therefore he is of the opinion that it does not believe in publicity. As the writer has no program, nothing further can be said about this flourishing organization.

Gifted Pupils in Recital

J. William Belcher presented six gifted pupils in a recent recital. These numbers were sung: "Hosanna" (Granier), Edward Newbauer; "Thank God for a Garden" (Del Riego), Grace Dawson; "The Penitent" (Van de Water), Mrs. R. B. West; "I Did Not Know" (Trotter), Robert T. Jacobs; "Sunlight" (Ware), Maude Belcher-Pritchard; "My Redeemer and My Lord" (Buck), Emma Bertuleit Meier. The Schubert Club, directed by Mr. Belcher, sang four pleasing selections, and Mr. Belcher, who is one of Portland's leading tenors, favored the audience with several splendid solos, including "Che Gelida Manina," from "Bohème." Mr. Belcher's pupils demonstrated the result of careful training. The accompanists were Ruth Dickey, Grace Dawson and Maude Belcher-Pritchard.

Marguerite Flower Sings

Marguerite Flower, of Salem, Ore., appeared in recital under the direction of the Monday Musical Club (Mrs. Percy W. Lewis, president). Her program included the waltz song from "Romeo and Juliet," "Caro Nome" from "Rigoletto," "Down in the Forest," by Ronald, and "My Laddie," by Thayer. Lucile Kuntz played the accompaniments. Others on the program were: Charles Duncan Raff, cellist, and Esther Wuest, Clyde Spencer, O. F. Zumsteg, Laurence Toenjes, William Sieberts and John F. Egr, members of Mr. Raff's cello ensemble class, Alicia McElroy being at the piano. All who heard the concert were delighted.

Aron Kauffman Plays

A piano recital by Aron Kauffman, a graduate of the conservatory at Petrograd and until recently professor at the conservatory at Poltava, took place in the Heilig Theatre on Sunday afternoon, April 16. The local papers speak highly of his work. Mr. Kauffman, who arrived here several weeks ago from Russia, has decided to make Portland his home.

Sherwood Chorus Club

Under the able direction of William Mansell Wilder, of Portland, the Sherwood Chorus Club of Sherwood, Ore., gave its closing concert on April 8. A crowded house greeted the organization, which is making larger plans for next season.

Notes

Soloists at recent events have been William Wallace Graham, violinist; Genevieve Gilbert, soprano, and Mrs. Robert J. Power, harpist. They stand high in local circles. Dr. Emil Enna, one of the city's leading pianists, is filling a number of important engagements in Oregon and Washington.

JOHN R. OATMAN.

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**MEMPHIS LADIES CELEBRATE
SILVER BREAKFAST**

Prominent Musical Club Event Punctuates Twenty-fifth
Year and President's Day—Martha Trudeau Again
First Beethoven Officer

Memphis, Tenn., May 15, 1916.

Last in the list of this season's social events of the Beethoven Club was the Silver Breakfast, given Friday, May 12, in the Woman's Building, to celebrate the club's twenty-fifth anniversary and the annual President's Day. The guests were received cordially in Mrs. E. S. Worden's attractive studio by Miss Trudeau, president, and beautifully gowned officers of the club.

The scheme of decorations included the complete covering of the huge columns at either end of the ballroom with dogwood and tall wicker baskets filled with La France roses and spring blossoms, at the base of each.

Seated at the great banquet table, in the shape of a hollow square, was the first guest of honor, Miss Trudeau, founder and first president, who recently has been unanimously elected president for the ensuing year. On either side were two former presidents, Mrs. Napoleon Hill and Mrs. Jason Walker, who made a charming toast-mistress. The places were marked by small green baskets filled with spring flowers.

After a few introductory remarks, Mrs. Walker presented to Miss Trudeau and the Beethoven Club a gavel made of wood taken from a ship sunk in battle in the Mississippi River across from Memphis and bearing the inscription: "Lay on MacDuff."

Mrs. Walker introduced each of the speakers in her own gracious manner. The first toast was given by Mrs. David L. Griffith (first vice-president), "To the Founder of the Beethoven Club," which proved very impressive. Miss Trudeau responded with a few appropriate words of appreciation for the honor paid her by the club and proposed a toast to Mrs. Napoleon Hill, the honorary president, who was for eight years president. Mrs. Ben Parker spoke of the splendid work done by the retiring president, Mrs. Robert Beattie. Mr. Beattie, who was a specially invited guest, thanked the club for its appreciation and for the gift of flowers sent to Mrs. Beattie, who is ill in New Orleans. Mrs. George Gunther proposed a toast to Mrs. W. A. Gage, honorary vice-president, who

has been most loyal and generous to the club. Other toasts offered were: "The Past Work of the Club," by Miss Mosby, and "A View of Present Conditions," by Mrs. Oliver. Mrs. Walker called upon various guests to make short talks. Among the number responding were: O. K. Houck; Mrs. George Reid, a charter member and ex-president; Mrs. E. G. Willingham, president of the Nineteenth Century Club; Mrs. Sigmund Harpman, who represented the press; Miss Crawley, of Paris, France, a former Tennessean and a noted artist; May Johnson, of New York; Mrs. Knisely, a visiting pianist; Walter Chapman, the young Memphis pianist, who is to appear as soloist with the New York Philharmonic Society, May 15, was also a guest of honor.

Many congratulatory telegrams and notes were received; among the number read were those from Mrs. Robert Beattie, retiring president; Nora Duke Whisner and Mrs. A. J. Thuss, both charter members. Regrets were sent by R. L. Jordan, president of the B. M. C. Chamber of Commerce; C. P. J. Mooney, editor of the Commercial Appeal; F. O. Gamble and others who were out of the city.

During the breakfast the musical numbers consisted of "America" and "Auld Lang Syne," sung by the entire assemblage. A trio, composed of Mrs. T. R. Easley, Mrs. J. A. Scott and May Johnson, sang "A Perfect Day" and, by request, "How Can I Leave Thee." Mrs. L. Y. Mason served as the efficient accompanist for the day and also arranged the musical program, which was quite apropos. Miss Joe Carr, a young graduate of the New England Conservatory, played the Schulz-Evler arrangement of "The Beautiful Danube Waltz," with excellent effect. More delightful singing from Mrs. David L. Griffiths is hard to find, and her rendition of "Believe Me, If All Those Endearing Young Charms" was most pleasing.

Mrs. Ben Parker presented a beautiful bouquet of American Beauty roses to Miss Trudeau, the gift of the club, and to Mrs. Napoleon Hill, the oldest member, a Colonial bouquet, from the youngest member, Benjamin Parker, Jr.

To Mrs. Eugene B. Douglass, chairman of the arrangement committee, who was ably assisted by Mrs. Napoleon Hill, Mrs. D. L. Griffith, Mrs. George Gunther, Mrs. J. F. Hill, Mrs. J. C. Adams, Mrs. L. Y. Mason, Miss Taenzer and others, much praise is due for one of the most artistic and thoroughly delightful affairs ever given by the Beethoven Club. MRS. A. DENNY DUBOSE.

Nell Lockwood Sings "Songs of the Nations"

Nell Lockwood, contralto, has been winning remarkable success in recent concerts and recitals. Possessed of a voice of unusual beauty, and a large fund of intelligence, which she has used in designing unique programs, Miss Lockwood has become a well known figure on the concert stage in costume recitals, in oratorio work and in regular song programs. Her own designation of her costume programs as "Songs of the Nations" gives a good idea of this side of her work, and the following notice of her appearance in "The Messiah" in Los Angeles, in December, 1915, shows the range and scope of her ability: "The soloists were all of the ablest talent of Los Angeles and are deserving of special mention. The soprano, Mrs. Leo I. Stadden, who is recognized as one of Los Angeles' leading sopranos, sang in her usual charming manner and was heartily applauded for her every appearance. Miss Nell Lockwood, who possesses a deep, rich alto voice, won her audience from the start and held them spellbound in the rendition of her solo, 'He Was Despised.'"

Her "Songs of the Nations" she divides into three groups: Indian Songs—"Program of traditional love and slumber songs of the Indian. Scenes depicting the habits, pastimes and wild, free life of the different tribes." Songs of Ireland—"Divided into three trees—beliefs of the people—the Gaun-Tree, the Soon-Tree and the Gaul-Tree. Bright reels, patriotic songs and songs of mirth. Sadder love songs, laments and lullabies. Comic Irish dialect readings." Songs of the Orient—"Songs of the Oriental peoples, including Persia, Egypt, Turkey and Hindoostan—occupation, folk, war, love and slumber songs."

The following press notices speak for her success in these various roles:

One of the best musical programs ever rendered before the Friday Morning Club was that given by Nell Lockwood, clad in the costume of chief's daughter. With all the foreign talent that appears on the platform of Women's Clubs it is a matter of local pride that a daughter of Los Angeles made such a decided hit as did Nell Lockwood, who has not only the voice, but dramatic temperament that gave the proper touch to her songs.—Los Angeles Times.

Nell Lockwood's voice is rich and deep, particularly sweet in its lowest tones, while the higher register is bright and pure. Another side of her versatility little suspected came forth in her reading of "Since Katie Got Struck on the Stage." It was characteristically Irish in theme and brogue, so caught the fancy of the audience that an encore was insisted upon.—Santa Monica Outlook.

Charming Nell Lockwood, gowned in the garb of an Indian maiden, gave a delightful and unique entertainment before the Fri-

day Morning Club. Her lovely mellow contralto voice, perfectly placed and well trained, was heard to excellent advantage with the numbers she had chosen. At the close of the program there was the greatest enthusiasm and praise for the Native Daughter, who with her voice and her wit had prepared such a novel entertainment.—Los Angeles Examiner.

Nell Lockwood in Indian and Irish songs especially interested the audience. She was especially enjoyable because of the depth of feeling and sympathetic interpretation—Artists' Course, Hollywood High School.

How can any one write of a musical program in terms that will adequately describe the program of Nell Lockwood, especially of a program in which the personality of the singer played such an important part. Her strong dramatic ability was apparent in her rendition of "Beware of the Hawk," from "Natoma," and one wondered if Mary Garden could have sung it with more expression.—Pomona Progress.

Nell Lockwood, an experienced singer, always winning her audience with her pleasing personality and interpretation as well as her beautiful contralto voice, which she has under perfect control.—Long Beach Telegram.

One of the rarest entertainments the Woman's Club has had in a season which has been unusually interesting and delightful was the program presented by Nell Lockwood and Helen L. Gale, a clever pianist. Her program was much lauded in a flattering manner wherever given, and she now has another organization to sing her praises and merits of her entertainment. Her voice is fine in quality, range, and perfect enunciation.—San Bernardino Sun.

Nell Lockwood possesses a voice of rare sweetness and purity and to this added undeniable dramatic talent, and a personal charm which grasps and holds the sympathies of her audience.—Santa Ana Register.

Nell Lockwood is the possessor of an exceptionally pleasing contralto voice with a liquid cadence that finds appropriate expression in the soft lullabies. The traditional songs were rendered by the singer with splendid dramatic force and feeling.—Los Angeles Tribune.

Music lovers turned out en masse, paying tribute to the talented singer, Nell Lockwood, and her accompanist, Helen L. Gale, in their Indian costume program. Nell Lockwood's rich contralto voice is well suited to the portrayal of the Indian character she assumed.—Glendale Press.

Wealthy Tenor (after tryout of voice)—Then I am actually to appear in grand opera?

Astute Impresario—You shall have your debut in "The Secret of Suzanne."

Wealthy Tenor—Magnificent! I have always longed to sing Count Gil.

Astute Impresario—Dear man! Your talents would be wasted in that role! But what a gorgeous Sante you will make!—F. A. Churchill, Jr.

SAN ANTONIO ENTERTAINS STATE SINGERS AT THIRTY-FIRST SAENGERFEST

Many Visiting German Societies Participate—Metropolitan Singers Assist—Festival Chorus Rehearsing—T. M. T. A., June 8, 9—Items

San Antonio, Texas, May 15, 1916.

The Thirty-first State Saengerfest met in San Antonio, May 7 to 10, the programs appealing alike to both German and English. The out of town soloists were Mabel Garrison, soprano, and Carl Schlegel, baritone, both members of the Metropolitan forces, and the local artists were Mrs. L. L. Marks, soprano; Marion Raborg, soprano, and Elsa Harms, contralto. Arthur Claassen, director of the Saengerfest, conducted also a large orchestra, the San Antonio Symphony, augmented, and the San Antonio Mozart Society. Lulu Grisenbeck directed the 1,000 school children and the San Antonio Public School Teachers' Choral Club. Three splendid concerts were given.

The following singing clubs were present: Beethoven Männerchor, Arthur Claassen, conductor; San Antonio Liederkrantz, Otto Hilgers, conductor; Herman-Soehne Gesang Verein, Wilhelm Marx, conductor; San Antonio Deutscher Männerchor, Verner Fox, conductor; all of San Antonio. Assisting were the San Antonio Mozart Society, a special festival chorus, children's chorus, the Public School Teachers' Choral Club, and the San Antonio Symphony Orchestra. Accompanists were Ruth Bingaman and John M. Steinfeldt. Out of town clubs present were: Liederkrantz, High Hill Männerchor, Schulenburg; Männerchor of Taylor; Vorwärts, Denison; Concordia, Fredericksburg; Männerchor of LaGrange; Frohsinn and Schweizer Männerchor, Dallas; Saengerbund, Austin; Saengerbund, Houston; Concordia, Galveston; Teutonia, Fort Worth; Liederkrantz, Rockdale; Vorwärts, Brenham; Cedar Männerchor, LaGrange; and Liederkrantz, Spring Branch.

First Concert

Monday morning and afternoon were devoted to rehearsals. Monday night at 8 o'clock, occurred the first concert. Those who contributed to the program were Mabel Garrison, soprano; Mrs. L. L. Marks, soprano; Carl Schlegel, baritone; Texas State Saengerbund and Sym-

phony Orchestra, Arthur Claassen, conductor, Ruth Bingaman and John M. Steinfeldt, accompanists. The orchestra opened the program with the overture from "Die Meistersinger," Wagner. The number was splendidly received, as were the other numbers played, which were: Polonaise, E major, Chopin; overture from "The Flying Dutchman," Wagner. Mrs. Marks sang "Die Allmacht," by Schubert-Liszt, with the Texas Saengerbund and Orchestra. Her singing was of its usual splendid nature, and she was enthusiastically received. Schlegel's first number was "Wotan's Farewell," "Magic Fire Scene," from "Die Walküre," accompanied by the orchestra. It was indeed a pleasure to hear his splendid baritone again. He sang also "Kriegslied aus Feuerkreuz," by Bruch, with the Saengerbund and orchestra. Mabel Garrison's aria from "Traviata," "Ah fors e lui," accompanied by orchestra, was received almost vociferously by the large audience. Her voice is one of wonderful beauty and clearness. As some one said: "It seemed so easy for her to sing and so easy to listen to her." She appeared again in three songs: "The Star," Rogers; "Sunshine Song," Grieg; "O Liebliche Wangen," Brahms, accompanied by her husband, George Siemann. The Texas State Saengerbund gave four excellent numbers: "Das Alte Muetterchen," Spicker; "My Old Kentucky Home," Foster-Stucken; "Giethensug," Schmidt, and "Die Lorelei," Silcher. These were well received. It was inspiring to see and hear so many men singing together.

Second Concert

The next concert took place Tuesday afternoon at 2 o'clock, the following participating; Marion Raborg, soprano; Carl Schlegel, the children's chorus from the public schools, directed by Lulu Grisenbeck, the Texas State Saengerbund, Mozart Society, a special festival chorus, Symphony Orchestra, Arthur Claassen, conductor.

The school children opened the program, singing seven mixed choruses: "Texas Pride," E. H. Day; "Trumpet

Call of Spring," W. O. Miessner; "Ballade of Sea Music," V. E. Haesche; "O, Mighty Land," Grieg; "Come Join the Dance," A. Cizbulka; "Dixie," Emmett; one girls' chorus, "Dreamy Snowflake," M. Moszkowski; and one boys' chorus, "Robin Hood and His Huntsmen," DeKoven. Special mention is due to Mrs. Grisenbeck for her untiring efforts in bringing these choruses of over 1,000 children's voices to such a degree of finish. Florence Durrett was the very able accompanist. Mrs. Grisenbeck is supervisor of music in the public schools. The orchestra gave Liszt's Hungarian rhapsodie, No. 2, which always is so well received, when it is rendered as it was at this concert. Mr. Schlegel gave three songs: "Ave Maria," Schubert; "Daheim," Kaun; "Der Lenz," Hildach, accompanied by John M. Steinfeldt. He repeated his triumph of the evening before. The Saengerbund contributed three numbers, "Old Black Joe," Foster-Stucken; "Schaefer's Sonntagslied," Kreutzer, and "Rillers Abschied," by Kinkel. The Public School Teachers' Choral Club sang "Song of Peace," Sullivan, directed by Mrs. Grisenbeck. Lucy Newton accompanied. Bruch's "Fair Ellen" closed the program. The soloists were Marion Raborg and Carl Schlegel, assisted by a special festival chorus and orchestra. Mrs. Raborg's voice showed to splendid advantage in this number. Mr. Schlegel also sang the tuneful solos artistically. The chorus did splendid work, showing the careful training received from the able conductor, Arthur Claassen.

Third Concert

The third concert, Tuesday evening, at 8 p. m., brought forth Mabel Garrison, soprano; Carl Schlegel, baritone; Elsa Harms, contralto; the Mozart Society, the special festival chorus; State Saengerbund and San Antonio Symphony Orchestra, Arthur Claassen, conductor. The orchestra opened the program with the "Tannhäuser" overture, Wagner, and gave also the "Procession of the Knights of the Holy Grail," from "Parsifal," Wagner. Both were enthusiastically received. "Germanenzug," Lund, was given by Elsa Harms, Mr. Schlegel, the Saengerbund and orchestra. The part allotted to Miss Harms fitted her voice, one of beauty and depth, well. Mr. Schlegel also was in his usual splendid form. The Saengerbund and orchestra also did excellently. The Mozart Society gave three selections: "Tarantella," "At Venice" and "Caretta Siciliana," with their usual excellent good taste. This club of 150 women is one of the leading musical factors of the city. Mr. Claassen was the founder. The State Saengerbund gave three enjoyable numbers: "Es Steht Eine Maechtige Linde," Pache; "In Einen Kuehlen Grunde," Gluck, and "Drei Roeselein," Silcher-Zollner. Miss Garrison seemed at her best in the "Bell Song" from



Photo by E. Raba, San Antonio, Tex.

THIRTY-FIRST STATE SAENGERFEST AT SAN ANTONIO, TEX., May 7, 8, 9, 10. ARTHUR CLAASSEN, CONDUCTOR (IN WHITE). TO HIS RIGHT MRS. L. L. MARKS, SOPRANO; CARL SCHLEGEL, BARITONE.

"Lakme," Delibes, with accompaniment by orchestra. She certainly has found her way deep into the hearts of San Antonio people, as was evidenced by the many recalls. It is hoped she will visit the city again in the near future. She also gave a group of four songs, "Der Nussbaum," Schumann; "Die Forelle," Schubert; "The Rainbow," Henschel, and "Kom Knyra," Norwegian folksong. She was accompanied by her husband, George Siemann. Mr. Schlegel gave three songs, "Abloesung," Kramer; "Ich Grolle Nicht," and "Widmung," both by Schumann, which were most enjoyable. He was accompanied by John M. Steinfeldt, one of San Antonio's most valued teachers and musicians. Mr. Schlegel also sang "In Einer Sturmnacht," Allenhofer, with the Saengerbund and orchestra. The splendid concert closed with the choral and apotheosis of Hans Sachs from "Die Meistersinger," Wagner. This number was received enthusiastically. Too much cannot be said in praise of the man who conducted the Saengerfest, Arthur Claassen. San Antonio musicians should feel justly proud that such a musician is in their midst. The accompaniments of the orchestra to the singers and soloists were reliable in every way. The city has reason also for pride in her splendid local musicians, who participated.

The next Saengerfest will be held in Fort Worth in 1918.

Festival Chorus Rehearsing

The San Antonio Music Festival Chorus is rehearsing "The Creation," for next year's festival. Conductor Barnes has decided to give the chorus a rest during part of the summer, so that all will be able to enter into next season's work with a vim. Ella Mackensen is the very able accompanist for the chorus.

Local Baritone for Opera

Emmett Rountree, baritone and teacher of this city, has been offered the position of leading baritone in a company which has planned to give grand opera in Dallas and Houston next season.

T. M. T. A. in Convention, June 8 and 9

The Texas Music Teachers' Association will hold its second annual convention in this city, June 8 and 9. E. Alice Holman, secretary of the San Antonio Association, is sending notices to music teachers in all the towns of Texas.

Tuesday Club Discusses "The Waltz"

The Tuesday Musical Club held the final meeting of the season, Tuesday, May 16. The program was in charge of Marguerite Guinn, Mildred Morriss and Mrs. Stanley Winters. Subject, "The Waltz." Mrs. W. M. Wolf gave a most instructive talk on the subject. Mrs. Irvin Stone, soprano, sang "Carmenia," H. Lane Wilson, accompanied by Mrs. Nat Goldsmith. Flora Briggs, pianist, gave Chopin's waltz in A flat major; Zulime Herff, mezzo-soprano, sang "A Portrait," by Chaminade, accompanied by Ruth Bingaman; Mrs. Fred Jones, soprano, had been asked to

sing the "Waltz Song" from "Romeo and Juliet," but illness at the last moment prevented. Mrs. Ed. Sachs was to be accompanist.

Pupils' Recitals

Mme. Colombati d'Acugna recently presented her pupils in recital. She was assisted by Mildred Wiseman, violinist; Floy Tarbuton, pianist, and Louise Jacobs, accompanist, who is a teacher here.

Mrs. S. J. Baggett presented two pupils, Levy Meeks and Mrs. W. T. Montgomery, in recital recently, assisted by Mrs. H. M. Madison, pianist.

Allie Morrison was presented recently in graduation recital, assisted by Mrs. L. L. Marks. Miss Morrison is the theory and composition pupil of Alois Braun and piano pupil of Mary Hewson. She gave the prelude in A minor, Bach; Beethoven sonata, first movement, op. 2, No. 2; Schmitt "Carnival Mignon"; prelude, op. 48, No. 1, and "Serenade d'Arlequin," op. 48, No. 2; variation on an original theme, Allie Morrison, assisted by Alois Braun; nocturne, op. 55, No. 1; "Ballade," op. 47, by Chopin. Mrs. Marks sang charmingly "The House of Memories," Aylward, and "Come, Sweet Morning," Old French.

MRS. STANLEY WINTERS.

YONKERS MUSICIANS PROVIDE SPLENDID MUSIC

Terry Conducts Notable Programs—Kronold Heard—Clubs in Shakespeare—Bowen Conducts "Hiawatha"—Korb, House, Reardon, Soloists—Steadman Orchestra—Items

Yonkers, N. Y., May 15, 1916.

An audience of about 200 people attended the concert given in St. Andrew's Memorial Church, May 3, under the direction of Robert E. Huntington Terry, organist. The well selected program was greatly appreciated and the work received generous and well deserved applause.

Ernest Clark, boy soprano, and Clarence Porter, Jr., boy alto, sang their numbers with sweetness and finish. Justine Traub, violin, and Ellis Traub, cello, also pleased. Ella Pearce, at the piano, gave able assistance.

The program: Vorspiel—"Hänsel and Gretel" (Humperdinck), piano and organ; "Cavatina" (Raff), "Madrigal" (Simonetti), Justin Traub; "Kammenoi-Ostrow" (Rubinstein), violin, cello, piano and organ; "Nearer, My God, to Thee" (Holden), Ernest Clark; "Walther's Prize Song" ("Meistersinger") (Wagner), "O, Rest in the Lord" ("Elijah") (Mendelssohn), Clarence E. Porter, Jr.; "Warum," "Träumerei" (Schumann), violin, cello and organ; "They Shall Hunger No More" ("Holy City") (Gaul), Ernest Clark and Clarence Porter, Jr.; "Coronation March" (Meyerbeer), violin, cello, piano and organ.

On Sunday evening, April 30, the entire choir of this church gave "The Redeemer," by Julian Edwards. The assisting artists were: Grace Wheeler Dutton, soprano; Mrs. Niel Fravel, contralto; George Bagdasarian, tenor, and Paul Eichhorn, baritone; also Justin Traub, violinist; Ellis Traub, cellist; Ella Pearce, pianist, and Robert E. Huntington Terry, organist.

This was the fourth cantata this well trained choir has given this spring, and it was so well sung that it seemed to be the unanimous opinion of all that it was the best of the season. Mrs. Edwards, the composer of "The Redeemer," was for a number of years a resident of Yonkers. This cantata has been given here before, but not in several years.

The solos of Mrs. Dutton were pleasingly sung. Her voice is a clear, pure soprano, and is one of good range and flexibility. She sang beautifully "With Verdure Clad," by Haydn, during the offertory.

Mrs. Fravel is well known in Yonkers and is always heard with pleasure. In every instance her full, rich, contralto voice and her splendid vocalism win for her hearty and well deserved recognition.

Mr. Bagdasarian is exceptionally gifted as a singer. He uses his voice intelligently, at the dictation of a naturally emotional nature, displaying originality in interpretation.

Mr. Eichhorn's numbers were very pleasing, while in every case his technical ability was markedly evident.

Enjoyable Concert at Philipsburgh Hall

A concert was given, April 24, at Philipsburgh Hall, Hans Kronold, cellist; Idelle Patterson, coloratura soprano, and the Park Hill Quartet furnishing the music. Mr. Kronold played works by modern composers in a way that quite captivated his hearers, his own "Romanza" proving especially effective. Bessie Riesberg is the first violinist of the Park Hill Quartet; she plays with good, musicianly understanding, steadiness, and with effect, for she is an extremely musical girl. William Parson played accompaniments.

Women's Clubs Celebrate Shakespeare

A Shakespearean celebration by ten women's clubs of Yonkers, at the Amackassin Club, May 4, was an interest-

ing affair. Scenes from various dramas were presented, women playing all of the men's parts, and an orchestra, made up of violins, cello and piano, contributed various numbers which were enjoyed. The players were Winifred Kaltenbach, Mary Mackenzie, Bessie Riesberg, violinists; Irene Russell, cellist, and Mrs. A. Brady, pianist.

High School Students Sing "Hiawatha"

Undoubtedly the most successful choral concert, as to numbers involved (500 high school students, of both sexes), and as to merit of performance, was that of scenes from "Hiawatha," by Coleridge-Taylor, sung at the Armory, May 19, under the direction of George O. Bowen, who is head of the singing classes in our public schools. The prompt attention to their director, as well as his personal popularity, was evident to any listener. Accordingly, there were some splendid choral effects obtained, with ringing high G's and A flats. Mary Korb, soprano (the "prize feature" of Newark's festival of 1915), had little to do, but did it nicely, her voice being fresh and true. Judson House had the most effective solo of the work, "Onaway, Awake, Beloved," and sang this in a manner which brought him rounds of sustained applause. George W. Reardon sang the baritone solos well, and Victor Rebmann was concert-master of a very capable orchestra.

Steadman Family Orchestra in Demand

The Steadman Family Orchestra of Yonkers is much in demand, playing frequently at private and public affairs. Piano, two violins, flute, cello and cornet make up this family organization, consisting of father, daughter and son. They played at the St. Joseph Hospital Training School commencement exercises, May 17, such numbers as overture to "Bohemian Girl," sextet from "Lucia," "Triumphal March" from "Aida," waltz from "Coppelia," and a fantasia on American airs. Frank Steadman, proprietor of the well known music house of 43 Warburton avenue, is head of the orchestra, which plays with excellent taste and technic.

Public School Recital

A recital in the public schools course was given at School No. 10 on May 11. George Oscar Bowen, director of music, was assisted by Esther Greene, soprano; Luella Rose, pianist; Imogene Ireland, pianist; Victor Rebmann, violinist; Elsa Hammaraskold, contralto, and Carin Hammaraskold, pianist.

Mr. Bowen sang the "Spirit Flower," of Campbell-Tipton. Mr. Rebmann played two movements from Schmitt's suite in E minor, and Miss Hammaraskold sang a number of songs.

HAZEL G. MACCONNELL.

Silber and Kirkpatrick Pupils in Recital

On Monday evening, May 22, Blanche Buerstetta and Anna Messman, pupils respectively of Sidney Silber and Howard Kirkpatrick of the University School of Music, Lincoln, Neb., gave a delightful joint recital in the Temple Theatre, which reflected great credit upon themselves and their instructors. The Nebraska State Journal commenting upon this event had the following to say:

Blanche Buerstetta, pianist student with Sidney Silber, and Anna Messman, soprano, student with Howard Kirkpatrick, appeared last night at the Temple Theatre in a joint senior recital. The program was divided to furnish a very pleasing arrangement of instrumental and vocal music. Miss Buerstetta has fine technic and plays confidently and in spirited style. The Beethoven sonata, op. 57 ("Appassionata"), with which the program opened, was a brilliant and beautiful performance. The frolicsome "Etude Japonaise" and the "Arabesques" of Debussy which Miss Buerstetta played with Mr. Silber, in an arrangement for two pianos, were presented with fine musical art and won especial applause from the audience.

Miss Messman gave three groups of songs, alternating with the piano groups. She sang smoothly, with finish and with dainty appreciation of delicate shades of interpretation. Her voice is of moderate strength, but carries easily and is clear and sweet. At the close of the program many friends of the two young ladies lingered to offer congratulations.

The program: Sonata, op. 57, Beethoven; "Nymphs and Shepherds," Purcell; "Where the Bee Sucks," Arne; "Andenken," Beethoven; "Widmung," Schumann; ballade, F major, op. 38, Chopin; nocturne, Debussy; "Etude Japonaise," op. 28, No. 2, Poldini; "Most Wondrous It Must Be," Ries; "To Spring," Gounod; "Nell," Faure; "Two Arabesques" (for two pianos), Debussy-Roques, Miss Buerstetta and Mr. Silber; "Winds in the Trees," Thomas; "To Mary," White; "Fairy Pipers," Brewer; "Violet," Cornelius; "Carmena," Wilson.

Amato's Concert Tour

Will Extend to Pacific Coast

Pasquale Amato, baritone of the Metropolitan Opera Company, will make a concert tour under the direction of the Metropolitan Musical Bureau, which tour will take him to the Pacific Coast. Giuseppe Bamboscheck, assistant conductor of the Metropolitan Opera Orchestra, will be his accompanist, and David Hochstein, violinist, his assisting artist.

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GOLD WATCH FOR ALBERTO JONÁS

In what appreciation Alberto Jonás is held by his pupils was shown recently when his forty pupils presented him at Easter with a most magnificent Howard gold chronometer watch which bears engraved on the lid the following inscription: "To our Great Master Professor Alberto Jonás, in Loving Remembrance from his Grateful Pupils."

The accompanying picture shows Alberto Jonás (at the extreme right) surrounded by the three organists of the Mormon Tabernacle, in Salt Lake City. They are (left to right) Tracy Y. Cannon, Prof. John J. McClellan, Edward P. Kimball. The trio were pupils of Mr. Jonás.

Master School of Music Gives Concert and Musical Comedy

All those who attended the concert and musical comedy on Thursday evening, May 18, given by the Master School of Music, of Brooklyn, at Memorial Hall, were apparently not in the least disappointed. Every one appeared to consider the evening well spent.

Catherine Rosalia Seaman sang two songs, "My Lovely Celia" (Monro) and "Ich liebe Dich" (Grieg). Elizabeth Sherman Soloff rendered "In quelle trina morbide" (Puccini) and "The Lark" (in Russian) by Glinka. Pauline Valk the aria from "Der Freischütz" (Weber) and "Dutch Lullaby" (in Dutch) by Lange. Helen Elizabeth Newland concluded the concert program with "To a Messenger" (La Forge) and "The Little Gray Dove" (Saar).

All of the students showed excellent training, each and every one of them possessing individual merits.

"The Runaway Girls"—book by Elsie West—a breezy little comedy in two acts, was presented by a good cast, including the following: Pauline H. King, Lois Hackett, Marcia Fessenden, Florence Lee, May Aitken, Jennie Trepel, Lida Serven, Hazel Bliss, Maria Coates, Molly Cantor, Sverre Rasmussen, Huldah Lofgren, Annie Napier, Majorie Powers, Philine Valk, Marion Shelton and Elsie Wood. The musical numbers were the following:

"La cœur de m'Amie" (Dalcroze), "You Might Have Been My Sweetheart" (Hutchinson), "Oh, Dear, I Am So Hungry" (Falck), "Never Mind, My Honey" (Riker), "Three Old Maids of Lee" (Roedel), "Kerry Dance" (Molloy), "Il était une Bergère" (Old French), "Nymphs and Fauns" (Bemberg), "A Warrior Bold" (Adams), "Day Dreams," "Master School" (Falck). These were given under the direction of Edward Falck, artistic director of the Master School, and Leslie Abendroth, stage manager.

An American Opera

The Florence (Italy) Herald (March 18, 1916) had a short article about the "Last of the Mohicans," an opera by the young American composer, Paul Allen, recently produced at the Politeama Fiorentino, which is more favorable than some of the notices from the Italian papers already reproduced in the MUSICAL COURIER. Here is an extract from what the Herald says:

The excellent success of the "Last of the Mohicans," Maestro Allen's opera, will establish somewhat of a record in musical annals in having proved that it is possible for a talented composer to come before an important audience at once, challenging the criticism of the intelligent public of a large city without following the ordinary course of seeking first approbation in some secondary and less important theatre of a minor city—a procedure that will certainly give good results provided the composer of the opera has talent if not genius. These two things Mr. Allen has amply demonstrated in his work. In this absolutely new experiment of a composer as yet unknown to our city, the public of Florence was quick to discover the excellent qualities of Mr. Allen's music, and the Maestro was made the recipient of honors and cheers by an enthusiastic audience, being called to the footlights fifteen times, three of which were during the performance—after the charming and solemn prayer of the first act, namely, at the close of a lovely duet between Uncas and Cora in the second act and at the end of the third act.

Capacity Audiences for Althouse

Paul Althouse, tenor of the Metropolitan Opera Company, testified to his great drawing powers by being greeted with capacity houses, at both Greenfield and Holyoke, Mass., where he recently gave recitals. Below are some of his equally enthusiastic notices:

HOLYOKE HAS A NEW MUSICAL HERO.

The Chamber of Commerce concert course has introduced us to a good many of the world's musical stars, but none has aroused more enthusiasm than Paul Althouse compelled last night. . . . Many



ALBERTO JONAS AND TRIO OF MORMON TABERNACLE ORGANISTS AT SALT LAKE CITY, UTAH.
Left to right: Tracy Y. Cannon, Prof. John J. McClellan, Edward P. Kimball, Alberto Jonás.

moods were interpreted and the evening left one with a satisfied feeling that one of the most brilliant young tenors in the world today had spread his basket of gifts and let his hearers taste the joys of them.—Holyoke Daily Transcript, April 12, 1916.

His broad and majestic style, the smooth flowing notes and the harmonic and rhythmic effects with which he rendered the different pieces completely enraptured the music lovers present. . . . Has a voice of unusual beauty of quality. . . . His thorough interpretation of the difficult pieces won almost unabated applause. . . . His warm healthy tone completely permeated the atmosphere and he showed that he has a right to be the idolized tenor that he is today.—Holyoke Telegram, April 12, 1916.

Washington Hall, (Greenfield, Mass.) last night seated a capacity audience, despite the disagreeable weather, many coming from some distance to enjoy this concert. . . . Completely won his audience.—Springfield Daily Republican, April 15, 1916.

"Around the World in Wisconsin"

Waldemar von Geltsch, violinist, was heard in recital at the Sacred Heart Academy, Madison, Wis., May 5, assisted by Mrs. von Geltsch at the piano. The artist played a program which included the Mendelssohn concerto, the Wieniawski "Polonaise Brillante" and works by Bach, Wagner, Schubert-Wilhelmj and Kreisler.

An interesting circular, entitled "Around the World in Wisconsin," has been issued by Mr. von Geltsch. This gives a list of the towns in that State which he has visited. An asterisk next to some forty of these towns indicates two appearances; six towns were marked as having enjoyed three appearances, and there were five where Mr. von Geltsch had appeared more than three times.

"Cupid in Arcady" Sung by Columbia (Mo.) Choral

Shakespeare week at the University of Missouri, Columbia, Mo., came to a close with a performance of Prof. W. H. Pommer's song cycle, "Cupid in Arcady," which was given under the direction of the composer. This work is based on a number of poems by Elizabethan writers and savors of the quaint. There is a prologue, solo, duets and chorus numbers of unusual charm and as sung by the Columbia Choral Society and the University Chorus the work aroused the hearty applause of the large audience. The soloists were Miss Parker, Miss McCutcheon, Mr. Morrison and Mr. Langmeier, with Miss Ross at the piano.

Mount Pleasant Festival

Wednesday afternoon and evening, May 24, and Thursday afternoon and evening, May 25, marked the twelfth annual May Music Festival given at Normal Hall, Mount

Pleasant, Mich. Rossini's "Stabat Mater" was performed, and the Minneapolis Symphony Orchestra, Emil Oberhofer, conductor, constituted the main attraction. The soloists were Leonora Allen, soprano; Jean Cooper, contralto; Albert Lindquest, tenor, and Louis Graveure, baritone.

Duluth Singers Commemorate Norway's Independence

Duluth, Minn., May 19, 1916.

The Normanna Male Chorus was heard in an excellent program given in celebration of the independence of Norway. The chorus, which is well known in the Northwest, is a pride to Duluth, this being greatly due to the untiring efforts of the director, Jens H. Flaaten. The chorus sang all of the numbers a capella, with the exception of two, "Landkjending," by Grieg, and the "Tannhäuser" march, which were accompanied by the orchestra. In delicate phrasing and clear enunciation the chorus did exceptionally fine work all through the evening, and showed a thorough understanding of each and every number.

The Flaaten Concert Orchestra was present and played Norwegian national music.

Among the soloists were Signe Worde McKenzie, who sang songs by Warmuth, Edward Grieg, Kjerulf, Ole Bull and Heiser. Mrs. McKenzie has a remarkable voice and showed her ability in singing songs of Kjerulf and other lesser known composers. The other soloist was Gustav Edwin Jackson, violinist, who has heard in a Norwegian rhapsodie written by Gustav Lange, one of the prominent violinists and composers living in Christiania, Norway. The applause showed that Mr. Jackson is an artist who doubtless has an enviable future. LeCarda Eliason, his accompanist, gave him admirable support. G. F.

Tauscher Motor Has Mishap

An automobile belonging to Captain Hans Tauscher, husband of Mme. Gadske, occupied by Captain Tauscher and two friends and driven by his chauffeur, ran down a young workman named Henry Crawford in Cos Cob, Conn., on Tuesday evening, May 23. The man's skull was fractured. Captain Tauscher took the victim in his automobile to the General Hospital in Greenwich and called a specialist to care for him. The man died, however, as a result of his injuries. At the coroner's inquest it was shown that the deceased had jumped from a trolley car directly in front of the Tauscher motor. The latter was not held by the coroner.



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SEASON 1916-17

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AT LEIPSIC RECENTLY

The Neue Zeitschrift für Musik said:
"The sensation of the seventh Gewandhaus Concert was Teresa Carreño, with Beethoven's E-flat Concerto and a number of pieces by Chopin. Her performances were absolutely perfect."
The conductor of the concert was Arthur Nikisch.

STEINWAY PIANO

MARTHA ATWOOD BAKER SCORES

Boston Soprano Wins Praises of the Press in Recital of Interesting Songs

Mrs. Baker's style of singing is most entertaining, for she is highly imaginative and gives thoughtful attention to the text as well as the music of a song. Her voice has a natural beauty of quality.—*Boston Advertiser*, April 29, 1916.

The group of old Italian songs was sung with delightful purity of tone, vocal skill and genuine expression. In these songs and in others later in the evening, Mrs. Baker was an intelligent interpreter. The song by Legrenzi, for instance, was sung with pleasing lightness and archness. Tchaikowsky's song in a French vein that recalled Gounod and Massenet was daintily interpreted, and the quiet sentiment of Rachmaninoff's "Islet" was skillfully maintained.—*Boston Herald*, April 29, 1916.

Mrs. Baker gave a most enjoyable recital. In the first place, her program was extremely well chosen, out of the general run and admirably arranged. In the second place, she was most fortunate in her choice of assisting artists. . . . Within her range of attainment she is thoroughly artistic, both in producing her tone and interpreting what she is singing. In Moussorgsky's "Trepak" she rose to the demands of the song, as she did in the terrifically difficult "Chef d'Armes" by the same composer. . . . She is capable of a long sustained pianissimo that is most effective.—*Christian Science Monitor*, April 29, 1916.

The program was one of exceptional interest and modernity. A refreshing departure was made in not listing songs in a lump simply because they were the work of a single composer. . . . Mrs. Baker is a singer of unusual intelligence. She understood and maintained the noble melodic line of Cesti's "Intono all' idol mio," and the lightness and sentimentality of Vivaldi's "Un certo non so che." She is capable of adapting herself to the composer's style and manner of thinking. She suggested admirably the mood of the opening of Moussorgsky's song, when the wind howls over the desolate steppe and Death dancing the "Trepak" accompanies with a leer the old drunken peasant, who staggers through the snow soon to fall, never to rise. The song was dramatically interpreted. Tchaikowsky's "Sous la Fenetre" was sung with appropriate lightness and charm.—*Boston Post*, April 29, 1916.

Last evening in Steinert Hall, Martha Atwood Baker, soprano, who appeared first in public a year ago, returned to an audience that recalled her frequent charm of voice and fineness of skill. Her program traversed old Italian airs that were not of the routine of such recitals; pieces by Russian composers . . . ; one of Loeffler's macabre songs that subtly blends the voice of the viola with the voice of the singer; and divers numbers from Strauss, Reger and Mahler, again novel to hear. . . . She sang with clear, smooth and sensitive tone, intelligent regard for phrase, rhythm and melodic contour, a discerning sense of substance and style and quick response to the various suggestions of mood and feeling within the

music. To the old Italian airs, in particular, she brought ease, warmth, poise and even distinction. She understood and imparted the niceties of Tchaikowsky, imitating the pretty Parisian fashions of his day in song writing and truer Parisian subtlety and the far finer individuality of Mr. Loeffler in his piece of the bell. She caught the impressionistic suggestion of one or two of her songs, while she missed not the larger directness of Strauss and Mahler. In all things, to voice Mrs. Baker adds intelligence and sensibility.—*Boston Transcript*, April 29, 1916.

Cadman Music Lauded in Texas

When Charles Wakefield Cadman's "Morning of the Year" cycle for four voices and piano was given an artistic rendition by a Houston, Tex., quartet, consisting of Byrle Colby (soprano), Mrs. J. F. Spencer (contralto), George Doscher (tenor) and Herbert Gates (bass), with Mrs. Whaling as accompanist, the following tribute to Cadman and his work appeared the next morning in the *Houston Chronicle*:

The cycle itself is filled with buoyancy, with vigor, vital and convincing, with here and there the delicate touches of poetic beauty which give the big touch of humanity to all Cadman's music. The understanding of life, the note of pathos, the wonder, the beauty of living all find voice in Cadman's works. One feels confident that the great big West with its mountains speaking of nobility and grandeur, its streams rippling in soft tender accents, its natural amphitheatres catching and sending forth echoes of sound, its swaying and rustling pine, its soft moonlight broken by the shadows cast by Nature's own hand must have had all their effect upon Cadman. Music as an expression of life is what Cadman gives.

Similar articles are appearing from time to time over the country, and in them one senses the fact that Cadman is being more and more regarded as a distinctly American writer. Beginning with his idealization of Indian tunes, through his piano sonata, his trio and his songs and new duets, one finds the spirit of his native land whether consciously or unconsciously engendered.

It is interesting to note that the A major piano sonata and the MacDowell concert etude are the only American piano works included this year in the National Federation of Music Clubs' young musicians' contest.

Reuben Davies Plays for Theatre Club

Reuben Davies, pianist, created an unusually fine impression with his artistic playing at the Theatre Club concert in

the Hotel Astor, New York, on Tuesday afternoon, May 23.

His interpretation of Beethoven's "Sonata Appassionata" was finished and musicianly. He plays this great work with warmth an intelligence, as well as with rhythmic accuracy, clear phrasing and repose. His general playing disclosed technical equipment, musicianly insight, purity of style and intensity. His work won instantaneous recognition from the large and select audience which bestowed liberal applause. Mr. Davies' art gained for him new laurels. He again demonstrated his right to be classed as a pianist of authority.

Marie Amort, soprano, pleased with a group of songs. Aria from "Marriage of Figaro," Mozart; "Leidvoll und Freudvoll," Liszt, and "Marienwürmchen," Schumann.

Jose Antonio de Huerta contributed the first and second movements from Lalo's "Symphony Espagnol" and "Zigeunerweisen," by Sarasate.

John Steel, tenor, sang "Mother o' Mine," Tours; "The Star," Rogers, and "Since We Parted," by Allitsen.

Thelma Pease, soprano, closed the musical part of the program with an aria from "Madame Butterfly," Puccini; "The Year's at the Spring," Mrs. H. H. A. Beach, and "Will o' the Wisp," by Spross.

In the audience were Fannie Ward, the distinguished moving picture actress, and Jesse L. Lasky, the well known theatrical producer.

Town of Six Thousand Inhabitants Holds Three Day Festival

Tuesday, Wednesday and Thursday, May 23, 24 and 25, the second annual May festival was held at Bowling Green, Ohio. When a little town of some 6,000 inhabitants undertakes to give a festival of three days' duration and engages soloists of the first rank, it is an indication that the musical life of that community is far higher than that of many a town of similar size. These concerts are of unusual interest.

Tuesday, May 23, was designated as artists' night. Nevada Van der Veer, contralto, and Reed Miller, tenor, were heard in joint recital, assisted by the festival chorus, which sang excerpts from Verdi's "Aida." Choral Night, Wednesday, May 24, Gaul's "Joan of Arc" was the work performed. The soloists were Sibyl Sammis MacDermid, soprano; Reed Miller, tenor, and Roscoe Mulholland, baritone. The final concert, that of Thursday evening, May 25, was programmed for Fletcher's cantata, "The Walrus and the Carpenter," the children's chorus of 200 voices being assisted by Mme. MacDermid, Ralph Leopold, pianist; Vivian Powell and Herold Morse. Pearl Heiser is the organist, and Mary Beverstock and Mary Willing Meagley the accompanists. The festival was under the direction of Ernest Hesser.

Chattanooga Maennerchor in Concert

Here is a program given by the Chattanooga (Tenn.) Maennerchor at the Court House Auditorium, Monday, May 22, and in which the following were the special participants: R. L. Teichfuss, O. Dana McKinney, Joy Patton Thompson, Charles Iler, C. S. Steward and E. G. Ridout. The program: "Hunting Song" from "King Arthur" (Bulard), "When the Roses Bloom" (Louise Reichardt), "Anvil Chorus" from "Il Trovatore" (Verdi), "Am Altare der Wahrheit" (Herman Mohr), "Waft Her, Angels" (Handel), "Requiem" (Paul Eisler), "Oh, for a Day of Spring" (A. F. Andrews), Mr. McKinney; "D'Lis and I" (Victor Keldorfer), "Negro Good Night Song" (Alfred Wooler), "Toreador" song from "Carmen" (Bizet), Mr. Steward and chorus; "Juenglings Abzug in den Krieg" (Sidney Homer), "Yesterday and Today" (Charles Gilbert Spross), "Du bist die Ruh" (Schubert), Mr. McKinney; F minor concert etude (Franz Liszt), Mr. Iler; "Ave Maria" (Gounod-Holden), Mr. McKinney and chorus; "Pilgrims' Chorus" from "Tannhäuser" (Wagner), "Herr Korporal" (C. Kuntze), with solo by Mr. Steward; and "King Olaf's Christmas" (Dudley Buck), with solos by Messrs. Ridout and McKinney.

William Simon Is Active

William Simon, composer, coach and accompanist, has had an extremely busy season keeping his engagements in coaching and accompanying prominent singers and instrumentalists. He was engaged recently to accompany Lillian Bradley, soprano; Helen Scholder, cellist; Vivian Gosnell, baritone, and other artists.

He is a member also of the Knecht Orchestra at the Waldorf-Astoria Hotel, New York.

His latest composition is a song called "Dreams of Love," which has won recognition.

Van Yox Studio Notes

Florence E. Brady, contralto, has been engaged by the Redpath Concert Bureau for two months' contract with its Chautauqua circuit.

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U. S. KERR PROVES ARTIST IN FINE VOCAL PROGRAM.
IS ABLE TO DRAW UPON CONCEPTION BOTH ARTISTIC AND INTELLIGENT.

Dr. La Geer deserves congratulations of the sublimist sort for his sponsoring of the U. S. Kerr recital at Masonic Temple Friday evening, where an audience composed of the faithful listened to a program of lovely songs, sung in a musically musicianly manner by an artist. Mr. Kerr displayed force of character in being able to cope with the musical situation in Kalamazoo and face a recital audience, where the apathy is harder to dispel than a London fog.

Did you ever try to tender applause to a local concert, and were you given a chill glance by the Disapproving Sisterhood? I thought so. We have to have "The Rosary" before we are appealed to.

This is the record of events last evening, save that in the interim U. S. Kerr disclosed a basso voice of splendid proportions and lovely timbre. Given the blessing of a commanding presence, with the compass of voice to represent it, this artist is enabled to draw upon a conception that is both artistic and intelligent.

In the first group of songs, finely arranged, the artist was heard in numbers by Rossini, Massenet, Korling, Schumann, and Chadwick.

In the second portion of the program Mr. Kerr was heard in several modern numbers and in every offering was noticed fine musicianship. Mr. Kerr's phrasing is a delight, so is his charm of interpretation. With the romanticism of the North and the sturdy characteristics of the Scotch in his makeup, it is small wonder that we are treated to tonal pictures varied in their appeal.

The Masonic Temple, with its limited audience, was scarcely a fitting receptacle for this resonant vocal organ, and the result was that tones came eddying about and struck one again and again from strange angles.

Mme. Louise Liberman was at the piano in the absence of the regular accompanist. The lady's work was especially grateful, and the support rendered was of a nature to enhance the musicianly qualities of the concert.—The Kalamazoo (Mich.) Gazette, May 12, 1916.

KERR DELIGHTS WITH PROGRAM.

BASSO CANTANTE IS WARMLY APPLAUDED—CHOIR ALSO SCORES SUCCESS.

U. S. Kerr, basso cantante of New York City, assisted by the choir of the First M. E. Church under the direction of E. D. Lloyd, rendered a program of the highest musical merit Wednesday evening at the Oliver Opera House before an audience which, though not large, was exceedingly appreciative. Both Mr. Kerr and the local choir received repeated ovations and the work of Louise Liberman, pianist of New York, was also much enjoyed. Mrs. Liberman, by her delightfully sympathetic accompaniments, proved herself a true artist.

Possessing a voice full and rich, Mr. Kerr rendered his numerous numbers in a most appealing manner, being equally artistic in his expression of the pathos in "The Land of the Leal" (Footie) and "Synnove's Song" (Kjerulf) and of the rollicking melody in "Mexicana" (Stephens) and "Rolling Down to Rio" (German), these songs being typical of his well arranged program.

Mr. Kerr's reputation as one of the true artists of the day long preceded him to the city, so that his delightful work was not a surprise to his audience. The same cannot be said, however, of the local choir, whose excellent work was indeed a surprise to many



U. S. KERR,
The distinguished basso.

of the audience who have not had the pleasure of hearing it Sunday after Sunday. It was received with the greatest enthusiasm, scoring its greatest success with Donizetti's "Tantum Ergo," which it was forced to repeat. Mr. Lloyd cannot be given too much praise for his artistic leadership. The First M. E. Church Orchestra, consisting of three first and three second violins and a cello, which accompanied with the choir, should come in for its share of praise, too.

The program in full was as follows:

Part One—"Lord Now Victorious," "Cavalleria Rusticana" (Mas-cagni), by the choir of the First M. E. Church; "Kypris" (French), (Holmes); "Elegie" (Massenet); "Kamrat" (Korling); "My Star" (Mrs. H. H. A. Beach); "Rolling Down to Rio" (German); "The Land of the Leal" (Footie); "La Calunnia" ("Il Barbiere de Siviglia"), Italian (Rossini).

Part Two—"Tantum Ergo" (Donizetti), by the choir of the First M. E. Church; "Synnove's Song" (Kjerulf); "Du bist die Ruh" (Schubert); "Offnet ich die Herzenstür" (Schutt); "Song to the Evening Star" (Wagner), from "Tannhäuser"; "Mexicana" (Stephens); "In the Moonlight" (Haile); "Toreador Song" (Bizet); "Worthy is the Lamb" (Handel), by the choir of the First M. E. Church.—The South Bend (Ind.) News-Times, May 11, 1916.

mellow that it did not sound too large even in that small hall, and he has it so well under control that he can sing quiet songs of sustained character with ease. His singing is always agreeable to hear for the beauty of the tone and the sincerity of interpretation.—Karleton Hackett, in Chicago Evening Post.

His arias were sung with plenty of spirit in a fine resonant tone. In his group of songs Mr. Goddard proved that in addition to dramatic fervor he possesses great possibilities along the lines of tender restrained lyric grace.—Edward Morre, in Daily Journal, April 18.

James Goddard, basso of the Chicago Grand Opera Company, sustained his reputation as the possessor of one of the historic basso voices of this generation. As a concert singer he is a finished artist and to signalize any special quality is scarcely necessary, for Mr. Goddard possesses all of the finest technical accomplishments of the trained singer. His voice is even, of glorious timbre and admirable purity of pitch and production. His breath control and command of nuances are limitless and added to this is excellent diction, and an engaging and unpretentious stage demeanor.—Herman Devries, in Chicago American, April 18.

Carl Friedberg Acclaimed as "An Absolute Sensation"

Following the appearance of Carl Friedberg, the eminent pianist, at Macon, Ga., his manager received an enthusiastic letter of praise from Joseph Maerz, of that city, which read in part as follows:

"Friedberg is an absolute sensation and took his audience by storm. The program was delightfully planned and wonderfully played. I have never in my life heard such Brahms playing. Sincerely hope we may have the great pleasure of having Mr. Friedberg in Macon again."

"One of the greatest artists ever heard in Macon," was the manner in which the Daily Telegraph of that city spoke of this pianist. The same paper also spoke of his monumental reading of Schumann, of his Chopin numbers, which left "his hearers absolutely gasping with astonishment at his versatility," and of his interpretation of Brahms. Regarding the latter, the Telegraph said: "It is not too much to say that Carl Friedberg is one of if not the greatest of living Brahms interpreters. His four Brahms numbers were a revelation to every one in the audience. Friedberg succeeded in finding and bringing out unseen beauties in the compositions and played his Brahms with so delightful a transparency that he made the stolid German composer as easy to follow and as interesting as Chopin."

MARIE SUNDELIUS WINS
FRESH LAURELS

Marie Sundelius' voice is one of great brilliancy and carrying power and shows to good advantage when associated with the orchestra. Musetta's waltz song from "La Boheme" was her response to the abundant applause aroused by her singing. . . . Her voice has something of the clear glitter of the North and the Swedish songs with their wide intervals and high yodels intensified the effect. She sang these Swedish songs most charmingly.—The Springfield Sunday Republican, May 7, 1916.

LOWELL MUSIC FESTIVAL—MME. SUNDELIUS IN FINE VOICE.

Mme. Sundelius again demonstrated the charm of her voice and method in Bruch's "Ave Maria" and in a group of songs later, including a Swedish folksong, in the singing of which she can scarcely be excelled.—Lowell (Mass.) Courier Citizen, May 10, 1916.

Mme. Sundelius certainly never sang with any greater power than she did last evening. A woman of charming personality, possessed of a wonderful stage presence and the owner of a sweet and delicately attuned voice, the soloist captivated her audience from the start. She sang with a clear enunciation at all times.

Press Comments Upon James Goddard's Singing

Mr. Goddard sang the "Veau d'or" aria from "Faust" with a big even voice, and in such fashion that the sardonic humor was a matter of sheer weight and solidity of tone. The matter of skill was demonstrated in the first number, the aria from "Simon Bocanegra," so seldom heard on the concert platform. Mr. Goddard's command of this hearty, smooth tone, and his sense of interpretation, sound and discriminating in the purely musical aspect, give promise of derring-do in his chosen field.—Eric Delamarter, in Chicago Tribune, April 18.

Mr. Goddard is possessed of a voice of remarkable power and tonal richness and he is possessed, too, of admirable understanding how a voice should be set forth. He succeeded in convincing his hearers that the art of singing songs is one which is his to command. The aria from "Simon Bocanegra" gave its interpreter an opportunity to prove that his accomplishments are extensive enough to cope successfully with music which it is far from easy to sing well. In his group of songs he presented delicate nuances with a skill that is not often heard in basses.—Felix Borowski, in Record Herald, April 18.

It is a pleasure to hear James Goddard sing, for his voice and style have the genuine quality. The organ itself is of wonderfully rich tone and seems to accord perfectly with Mr. Goddard's size and make up—big, honest, and solid all the way through. It is so

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Little Rock's Fifth Music Festival Adds to City's Musical Aplomb

April 25, 26 and 27 were days of much musical interest in Little Rock, Ark. for they marked the dates of the fifth annual music festival for that city. There was the Little Rock Festival chorus of 150 voices under the direction of Sarah Yancey Cline; the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; and the soloists were Leonora Allen, soprano; Jean Cooper, contralto; Albert Lindquest, tenor; Louis Graveure, baritone; Richard Czerwonky and Jules Falk, violinists; and Cornelius van Vliet, cellist. Tuesday evening, April 25, a choral program was given under the direction of Sarah Yancey Cline, with Jules Falk as soloist and Mrs. G. H. Mathis, accompanying. The choral numbers included two compositions by Eaton Fanning, and numbers by Edward Elgar, "The Black Knight," "The Snow," "My Love Dwelt in a Northern Land" and "The Challenge of Thor," from "King Olaf." Mrs. W. J. Bensberg gave a reading of Longfellow's translation of "The Black Knight" previous to the performance of that cantata. Mr. Falk played compositions by Wag-

ner-Wilhelmj, Boccherini, Saint-Saëns, Schubert, Kreisler, Schumann-Auer, Dvorák-Kreisler and Hubay.

Wednesday afternoon, April 26, there was a young people's concert for the children of the Little Rock public schools. The subject was "The Instruments of the Modern Orchestra," the interesting explanatory remarks being given by Conductor Oberhoffer. The various choirs of the Minneapolis Symphony Orchestra illustrated the subject with works by Haydn, Delibes, Saint-Saëns, De Lorenzo, Flegier, Mozart, Schubert, Dvorák, Weber, Tschai-kowsky and Wagner. As a brilliant finale the Moszkowski "Malaguena," with full orchestra, was given a noteworthy reading.

An orchestral program was that of Wednesday evening, with Miss Allen, Mr. Graveure and Mr. van Vliet as soloists. Liszt's symphonic poem, "Les Preludes," the fourth symphony of Tschai-kowsky, "Claire de Lune" (Massenet), "Shepherds Hey" (Grainger), the prelude to "Lohengrin," and the entrance of the gods into Valhalla made up the orchestral contributions to the program. Miss Allen sang an aria from Gounod's "Mireille," and Mr. Graveure was heard in the familiar "Eri Tu" from Verdi's "Masked

Ball." Mr. van Vliet's solo number was the "O Cara Memoria" of Servais.

Miss Cooper and Mr. Lindquest in arias by Verdi and Mr. Czerwonky in the Mendelssohn concerto in E minor were the soloists on Thursday afternoon. The orchestral numbers included the "Unfinished" symphony of Schubert, Smetana's symphonic poem, "Die Moldau," the second Hungarian rhapsody of Liszt and compositions by Sibelius and Georg Schumann.

As a finale Mendelssohn's oratorio, "St. Paul," was given a reading on Thursday evening. The chorus, under the direction of Miss Cline, was assisted by the orchestra, Miss Allen, Miss Cooper, Mr. Lindquest and Mr. Graveure.

Mrs. H. H. Foster is president and J. N. Heiskell, vice-president of the Festival Association. Other members are Mr. and Mrs. Gordon Peay, Mr. and Mrs. D. D. Terry, Mr. and Mrs. George B. Rose, Mr. and Mrs. F. B. T. Hollenberg, Mr. and Mrs. W. C. Ribenack, Mr. and Mrs. H. H. Foster, Mr. and Mrs. F. W. Alfrey, Mr. and Mrs. J. N. Heiskell, Mr. and Mrs. Lynn Hemingway, Mr. and Mrs. R. E. Farrell, John Moore, Miss Moore, C. C. Kirkpatrick, Louis Altheimer and Thomas Buzbee.

Officers of the Little Rock Festival Chorus are as follows: President, Effie Cline Fones; first vice-president, Laura Longley; second vice-president, A. E. White; secretary, Clio Harper; assistant secretary, Mrs. Thomas Harris; treasurer, N. Lacy Tilghman; librarian, W. A. Weidemeyer; accompanist, Martha May Cline; and musical director, Sarah Yancey Cline.

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Ruth Deardorff-Shaw Exponent of Ultra-Modernism

The program of modern piano music given recently at Trinity Auditorium, Los Angeles, Cal., by Ruth Deardorff-Shaw, tone colorist, proved to be of such wide interest that she was requested to give it on Thursday, May 11, at Marlborough School, one of the oldest and most noted educational institutions in the Southwest.

This program consisted of works by Rhene-Baton, Cyril Scott, Waldo Chase, Sibelius and Debussy, and was interpreted by Mrs. Shaw in a manner that evidenced her genuine enthusiasm for music of this ultra-modern character. She takes a real delight in this music herself, and transfers this delight to a great extent to her hearers (with the exception of those who, like some of the critics who attended her recital, are hopelessly deaf to the beauties of ultra-modernism, and almost seem inclined to criticize her for selecting such works for her program).

Mrs. Shaw is a deep student, as well as being a remarkable pianist, and has added to the interest of her programs by the inclusion of copious explanatory notes, notes which deal, not with technicalities, but which give the source of inspiration which led the composer to write as he did the picture that he had in mind. The following poems, which were included in these program notes, are illuminating:

"Over the Prairie".....Cyril Scott

(Two Impressions.)

BREATH OF THE PRAIRIE.

What bears the wind
That blows across the plains?
The muffled tread of buffalo;
A lover's flute, made of a reed
That grew beside a stream;
At night a moan, soul of a dying race,
A sudden dash of rain, and thunder, crashing loud!
Their peace again, as of a thousand years!
The creak of wagon wheels,
That bring the pioneer,
And his deep prayer for safety
In vast spaces, wide as day is wide, yet more it bears:
The breath of crocus in the gusts of March,
And each recurring June,
The perfume of wild roses! —Madge Clover.

"Dance Negre," op. 58, No. 5.....Cyril Scott

DANCE NEGRE.

Come, my dusky belle!
Put your hand on my arm;
Don't you hear the banjo call?
Don't you hear the light feet fall?
In a circle, 'neath the trees,
We'll fling away the day,
And dance, dance,
To the beat of our hearts
In the wild moon's witching ray,
Like hibiscus in the gloom
Are your lips!
Fallings stars in the dark
Are your eyes!
Come, my dusky belle! Faster, faster, faster let us go!
Don't you hear the banjo call?
Don't you hear the light feet fall? —Madge Clover.

They were, I think, originally inspired by Mrs. Shaw's playing of these pieces, and written for the Los Angeles Graphic. P.

Canadian Pianist-Composer Writes

Toronto, May 20, 1916.

To the Musical Courier:

Will you be so kind as to send me a copy of the MUSICAL COURIER of Thursday, May 11? Mine did not come and I do not care to miss even a single issue. They are too interesting to forego this pleasure. Thanking you, I am,

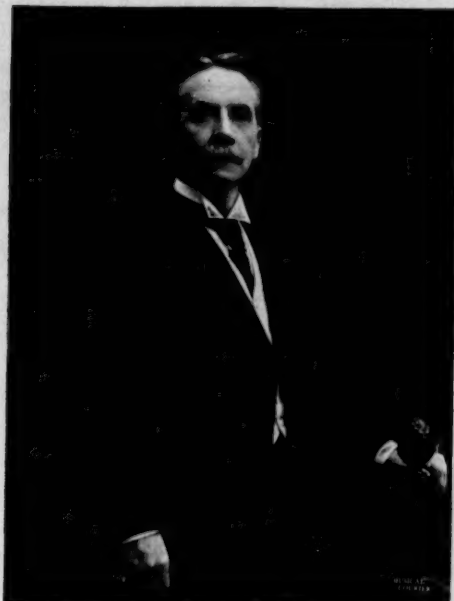
Cordially yours,

W. O. FORSYTH.

ACCOMPLISHMENTS OF ARTHUR MEES

Brief Outline of Well Known Conductor's Work in Connection With Worcester Festival

This season marks the ninth year of Arthur Mees' work as conductor of the Worcester (Mass.) Music Festival, and in this time he has been able to accomplish much in the perfecting of the ensemble of a large chorus, in the performance of the works chosen and in the engaging



ARTHUR MEES,
Conductor.

of capable and well known solo artists. Among the composers whose names have appeared in his programs may be mentioned Bach, Bantock, Beethoven, Bellini, Berlioz, Henry Rowly Bishop, Bizet, George Boyle, Brahms, Bruch, Bruckner, Catalani, Chabrier, Chadwick, Charpentier, Chausson, Coleridge-Taylor, Debussy, Diaz, Donizetti, Dvorák, Elgar, Enesco, Arthur Foote, César Franck, Gilbert, Glazounoff, Gluck, Gounod, Grieg, Hadley, Handel, Humiston, Humperdinck, d'Indy, Lalo, Leoncavallo, Liszt, Loeffler, MacDowell, Massenet, Mendelssohn, Meyerbeer, Mozart, Nicolai, Horatio Parker, Pierné, Puccini, Reger, Rimsky-Korsakoff, Rossini, Saint-Saëns, Scheinplflug, Schubert, Schumann, George Schumann, Sibelius, Sinigaglia, Smetana, Stock, Strauss, Gustav Strube, Ambroise Thomas, Tchaikowsky, Verdi, Vieuxtemps, Wagner, Weber, Wolf, Wolf-Ferrari, Dukas, Halevy, and Ponchielli. Choral works announced for next fall's festival are Pierné's "The Children's Crusade," Florent Schmitt's "47th Psalm," and Rossini's "Stabat Mater."

Some of the well known soloists who have appeared at Worcester during the period of Mr. Mees' directorship are Pasquale Amato, Dan Beddoe, Clifford Cairns, Luella Chilson-Ohrman, Horatio Connell, Augusta Cottlow, Emilio de Gogorza, Nina Dimitrieff, Rudolph Ganz, Alma Gluck, George Hamlin, George Harris, Jr., Florence Hinkle, Caroline Hudson-Alexander, Ernest Hutcheson, Mary Jordan, Margaret Keyes, Olive Kline, Tina Lerner, Frederic Martin, Yolanda Mero, Christine Miller, Reed Miller, May Muckle, Lambert Murphy, Alice Nielsen, Maud Powell, Jeanne Gerville-Reache, Ernestine Schumann-Heink, Christine Schutz, Oscar Seagle, Irma Seydel, Marie Sundelius, John Barnes Wells, Clarence Whitehill, Evan Williams, Herbert Witherspoon, Efrem Zimbalist, Margarete Matzenauer, Mabel Sharp-Herdién, Anita Rio, Merle Alcock, Paul Althouse, John Campbell, Arthur Middleton, Harold Bauer, and Thaddeus Rich. Those announced for the next festival are Alma Gluck, Marie Sundelius, Florence Hinkle, Marcella Craft, Henriette Wakefield, Percy Grainger, Theo Karle, Lambert Murphy, Wilfred Glenn and Marion Green.

This is a record of which any festival conductor might well be proud, and those who have followed closely the work which Mr. Mees has accomplished in Worcester are enthusiastic in their praise of his worth as a conductor and as a thorough musician.

Meta Reddish Triumphs in Porto Rico

San Juan, Porto Rico, May 11, 1916.

A brilliant and highly enthusiastic audience attended the first appearance of the noted American soprano, Meta Reddish, and her company at the Municipal Theatre last night. The consensus of critical opinion here is that no artist of such magnificent vocal resources and artistic qualities as Miss Reddish has been heard in San Juan within

the memory of the present generation of opera goers and music lovers. The gifted singer chose "Lucia di Lammermoor" for her debut, and it is safe to say that Donizetti's classic masterpiece could never have received a more perfect and exquisite interpretation than that given with Miss Reddish in the title role. All the leading daily papers here contain column after column relative to the young artist's extraordinary qualities. The prima donna will be heard in the "Barber of Seville" Sunday night, and next week advance sales of tickets are considerable for her appearances in "Traviata," "Rigoletto" and "Sonnambula."

Middleton's Elijah Delights Big Ithaca Audience

Arthur Middleton, who was the bass soloist at the Ithaca (N. Y.) festival, which took place at Cornell University on April 27, 28 and 29, under the direction of Professor Dann, sang the Elijah at one of the performances. The Ithaca papers commented on his remarkable success on that occasion as follows:

The work of Arthur Middleton in the title role was probably the best of its kind ever seen or heard in Ithaca. Possessed of a most beautiful voice which he controls, oh, so easily, Mr. Middleton sang each of the varying scenes with a true and intensely dramatic interpretation, his voice ranging from the most beautiful pianissimo to the tremendous and commanding recitative in which the priests of Baal are condemned to destruction. Mr. Middleton's singing met with the warmest response.—Ithaca Journal.

Arthur Middleton showed himself the possessor of one of the most majestic of bass-baritone voices, and in every selection was very warmly applauded. His fierce recitative in which he dooms the priests of Baal to destruction, and after a short choral reply sings the bass aria, "Is Not His word Like Fire?" was the first of the many really difficult pieces which, as performing in the title role, he was called upon to sing. This song is one of unusual difficulty and requires a voice of exceptional accuracy and power for its proper performance. Throughout the entire evening, Arthur Middleton's voice made an appeal which has hardly, if ever, been equaled here and as one of the members of the orchestra expressed himself, it was the most perfect rendition of the oratorio he had heard in the twenty-one years of his connection with the Chicago Orchestra.—Cornell Daily Sun.

ELIJAH DELIGHTS BIG AUDIENCE—HONORS GO TO ARTHUR MIDDLETON IN TITLE ROLE.

Premier honors are due to Arthur Middleton, not because he interpreted the title role, but because of the way he interpreted it. It was a splendid effort on the part of Mr. Middleton, and his fine

voice was heard to great advantage, in spite of the fact that the brunt of the work of the oratorio fell upon him.

He certainly was one of the best Elijahs heard in recent years, and in his dooming of the priests of Baal to destruction he rose to almost dramatic heights, and his vocal rendition was fully in keeping with the intensity of the lines. He was in great voice last night, and he has rarely, if ever, done better work.—Ithaca Daily News.

Worcester Symphony Orchestra Concludes Season's Concerts

On Tuesday evening, May 16, the Worcester Symphony Orchestra, Daniel Silvester, conductor, gave its fourth and final concert of the season at Mechanics' Hall, Worcester, Mass. The program included Foerster's "March Festival" (given its initial Worcester hearing at this time); Schubert's "Unfinished" symphony; the Nevin suite, "A Day in Venice"; the ever familiar Strauss waltzes (these being given by special request); selections from Bizet's "Carmen"; Grieg's "To Spring"; Grainger's "Molly on the Shore" (this being another first performance in this city) and the overture to "William Tell," another request number.

Assisting on this occasion was the Worcester Catholic Choral Union, Thomas F. Donovan, conductor, which was heard to advantage in the motet of Gounod, "Gallia." Another effective number was the "Pilgrims' Chorus" from "Tannhäuser," in which the male voices were aided by the excellent organ accompaniment.

Geneva High School Students Sing "The Creation"

May 12 was the date of the May festival given by the Geneva (Ohio) High School Chorus, the work performed being Haydn's "Creation." Under the direction of Ralph W. Wright, this chorus of over 125 voices gave this work assisted by Marian Blanchard Allen, soprano; J. Fred Loesche, tenor; G. E. Drury, bass; Marguerite Cummings, pianist, and Marguerite Austin, organist. As a sample of what is being accomplished in musical lines in the high schools of Geneva this was an excellent concert, and its musical standard is worthy of emulation on the part of similar organizations.

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IN ALL THE KEYS

Bathgate, N. Dak.

A large audience heard the pupils of the blind school in a program given by soloists, orchestra and chorus. The composers represented, Brahms, Rachmaninoff and Kreisler among others, show the type of work these blind boys and girls are doing.

Billings, Mont.

The Male Chorus of twenty-five voices, directed by Ben Lewis, with Mir'am Morris as accompanist, gave a program for the benefit of the Community Men's Club.

Boise, Idaho

The music department of the Columbian Club, meeting with Mrs. McReynolds, enjoyed a program of Scandinavian music. Mrs. Southwell read an interesting paper on the subject. Mrs. B. P. Shawhan was chairman.

Bridgton, Me.

The Saco Valley Festival Chorus, numbering more than four hundred voices, will give its annual concert in August.

Clay Center, Kan.

Charles V. Kettering, baritone, head of the vocal training department of Miltonvale College, drilled the Choral Union of Clay Center, which gave a successful spring concert. Mr. Kettering was formerly of Topeka, and in addition to his work at Miltonvale College has classes at Clay Center, Clyde and Concordia.

Dennison, Tex.

At the "Russian Music" meeting of the XXI Club music department numbers for piano, voice and violin by Schuett, Scriabine, Rimsky-Korsakow, Tchaikowsky and others were enjoyed. Willa Rhea supplied the current topics. Watha Jones was appointed leader for the next meeting.

Eugene, Ore.

Albert Gillette, baritone, of Eugene, in a recital open to the public, given in Willard Hall, was heard in English, French, German and Italian songs and arias. Ruth Davis was accompanist.

Fargo, N. Dak.

In a concert given in the Swedish Church the Wolverton Male Choir was assisted by Olaf Henrikson, violinist, and Bertha Hagen, pianist, both of the Dakota Conservatory faculty.

Gadsden, Ala.

At its "Excerpts from Operas" meeting the Music Study Club, led by Mrs. Forney Hughes, enjoyed a paper by Mrs. L. L. Sutherland, followed by numbers from various operas rendered by Mmes. Hughes, Sutherland, R. E. Fry, Lee Freibaum and Ethel Duke and Miss Hall.

Halstead, Kan.

The municipal band chose as its director E. E. Farney of Hutchinson. Mr. Farney conducts weekly rehearsals in Halstead.

Hillsboro, Tex.

At a joint meeting of the Sesame and Monday Review Clubs the musical part of the program was assigned to Mmes. Horton Porter, Stowe and Jackson.

Huron, S. Dak.

The choir of the Presbyterian Church, directed by R. W. Hans Seitz, sang "The Crucifixion," by Stainer, on Good Friday. The soloists were Mr. Seitz, Irving Young, E. L. Hunt and Albert McMillian.

Independence, Mo.

Madeline Bostian of Independence has been elected secretary of the Kansas City Musical Club.

Kearney, Neb.

The chorus of the Etude Club, with assisting soloists, gave the program at the eighth municipal Sunday afternoon concert. Vocal selections were given by Mrs. Harry N. Jones and Charles Hazlett and instrumental numbers by Oliver Strong, B. H. Patterson and E. H. Staubit.

Lowell, Mass.

Evelyn Scotney, soprano, and Howard White, baritone, with Herbert C. Seiler, pianist, gave a delightful afternoon of music at the Women's Club. The audience was enthusiastic and the musicians generous, so that many encores were given.

Macon, Ga.

Mrs. James T. Wright was hostess at an open meeting of the Saturday Morning Music Club.

OPPORTUNITIES

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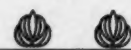
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